

# GREMLINS II

by Charlie Haas

Directed by Joe ~~Haas~~  
Produced by Mike ~~Haas~~

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Rev. 03/06/89 (Pink)

Rev. 03/15/89 (Blue)

Rev. 03/31/89 (Yellow)

Rev. 04/20/89 (Green)

Rev. 05/3/89 (Goldenrod)

Rev. 05/05/89 (Buff)

Rev. 05/10/89 (Salmon)

Rev. 05/11/89 (Tan)

Rev. 05/16/89 (Pink)

Rev. 05/31/89 (Blue)

Rev. 06/02/89 (Yellow)

Rev. 06/09/89 (Green)

Rev. 06/16/89

(Goldenrod)

Rev. 06/22/89 (Buff)

Rev. 07/7/89 (Salmon)

Rev. 07/17/89 (Tan)

1.

1 EXT. CHINATOWN STREET - MORNING 1

The same crowded Chinatown street where Rand Peltzer first found Gizmo the Mogwai. As LOCALS bustle past, ANGLE FAVORS the stairs to the basement curiosity shop.

2 INT. MR. WING'S STORE 2

MR. WING, the storekeeper who took Gizmo home after the Gremlins' night of carnage, opens the door, beginning his day. As he lights his pipe, he HEARS a commotion upstairs.

3 EXT. STREET 3

PEDESTRIANS dodge a long black LIMOUSINE as it pulls up short. ANGLE reveals that most of the stores on the block have closed -- GOING OUT OF BUSINESS signs and boarded-up windows.

\* FORSTER, a sour-faced man in a business suit, gets out of the limo, followed by three beefy MEN, also in suits. The three big men take a big-screen TV SET and a VCR out of the car. \*

4 INT. MR. WING'S STORE 4

Mr. Wing looks up from his chess game as the four men sweep into the store.

FORSTER

Mister Wing, Daniel Clamp would like to speak to you.

\* The men quickly set up the big-screen TV set and VCR. One of the men puts in a tape and hits some buttons, and the TV screen fills with the face of DANIEL CLAMP. At a young 40, he's New York's most successful real estate developer. \*

CLAMP (ON TV)

Good morning, Mister Wing. Let's cut through to key issues, okay? I'm prepared to increase my offer substantially.

(beat)

Now, Mister Wing, you're attached to your business. I appreciate that. I'm attached to my own business. I develop the biggest buildings in New York, and you sell, ah, little things. Fine. But I'm not just talking about money here.

On the big-screen TV, the IMAGE widens to include an easel beside Clamp, holding an architect's RENDERING that shows the grandiose LOBBY of a huge office building.

4

CONTINUED:

4

CLAMP (ON TV) (CONT.)

Take a look, Mister Wing --

(reads)

"The Clamp Chinatown Center --  
Where Business Gets Oriented."  
When I put up a building, it's the  
biggest -- it's the newest -- it's  
the best. People are going to be  
killing each other to get into  
this building --

The soft O.S. TWITTERING of Gizmo is heard from the rear alcove  
of the store.

GIZMO (O.S.)

Tee vee!

CLAMP (ON TV)

Now, we've been able to reach an  
understanding with everyone on the  
block -- except for you. Let me  
show you what I'm willing to do  
for you -- a newsstand and  
souvenir concession, right here  
under the atrium. The foot  
traffic through here is going to  
make the Pan Am building look like  
a ghost town.

\*

Mr. Wing regards Clamp's video image impassively.

\*

CLAMP (ON TV) (CONT.)

\*

Please let us know when you've  
made a decision, Mister Wing. You  
know, I believe that there's  
always an area of agreement that  
two people can reach.

\*

\*

The Clamp Corporation's LOGO -- a stylized "C" -- fills the  
video screen, replacing Clamp's image.

\*

MR. WING

Yes -- a man can always agree with  
others. It is more difficult to  
agree with oneself.

FORSTER

\*

Does that mean you --

\*

He's interrupted as Mr. Wing COUGHS -- a rattling spasm that  
sounds deeply unhealthy. When the coughing subsides, he  
answers Forster.

(CONTINUED)

4

CONTINUED:

4

MR. WING

I'm sorry. Please tell Mister  
Clamp that the answer is no.

FORSTER

Keep the TV.

As Mr. Wing walks Clamp's men to the door in b.g., HOLD on the  
TV set -- and a small, furry PAW that reaches into FRAME to  
change the TV CHANNEL.

With the change of stations, the TV screen fills with a SCENE  
from a Rambo picture. SYLVESTER STALLONE addresses the movie  
CAMERA:

STALLONE

To survive a war...you've got to  
become war. \*

Then he screws an explosive-filled metal ARROWHEAD onto an  
arrow, and SHOOTS the arrow from a bow. The arrow hits a  
HELICOPTER, which bursts into FLAMES.

GIZMO (O.S.)

Neat!

But as the helicopter starts to burn, Mr. Wing comes back and  
angrily turns the TV set OFF, addressing the unseen Gizmo.

MR. WING

Television again! Ai-yuh! An  
invention for fools. You --

As he starts COUGHING again,

0  
0  
0

CUT TO:

5

OMITTED

5

5A

INT. LIMO/EXT. CHINATOWN STREET (MOVING) - DAY

5A

Forster and the bodyguards are driven away from Mr. Wing's  
store.

BODYGUARD

I'm sorry that didn't work out,  
sir. I thought he'd like the TV.

FORSTER

You hear that cough? The guy must  
be eighty -- maybe ninety. We can  
wait.

A STING of solemn CHINESE MUSIC covers the

DISSOLVE TO:

6 EXT. CEMETERY - MORNING 6  
Seen through distance and morning MIST, a burial ceremony is taking place, to the accompaniment of the continuing MUSIC.

7 EXT. CLAMP CENTRE - DAY 7  
A huge office tower whose sign reads CLAMP PREMIERE REGENCY OFFICE CENTRE. \*

8 INT. CLAMP CENTRE - CABLE TV EDITING ROOM 8 \*  
Near a SIGN reading CLAMP CABLE NETWORK, a NEWS PRODUCER and REPORTER are editing videotape that we see on MONITORS. The tape is of the reporter doing his standup in Chinatown, on Mr. Wing's boarded-up block.

REPORTER (ON TV)

Mister Wing's death removes the last obstacle to developer Daniel Clamp's long-delayed Chinatown project...

PRODUCER

Then we go to the boss --

The video IMAGE SWITCHES to Clamp being interviewed behind his spotless, high-tech desk.

CLAMP (ON TV)

...obviously a sad occasion, but the bright side is that we can go ahead with something that will mean a great deal to the community down there...

(CONTINUED)

8 CONTINUED:

8

REPORTER

That old guy had some neat stuff in his store. You think they'll auction it off, or...?

PRODUCER

Naah...I hear they're just gonna tear it down.

CUT TO:

9 OMIT

9 \*

10 INT. MR. WING'S STORE

10 \*

CAMERA moves through the deserted store, and settles on Gizmo's alcove. The mourning Mogwai has climbed into his old CAGE, and sits in there with the door open. He wears a black armband, and SINGS a sad, minor-key version of his familiar song.

CUT TO:

10A THE ARM OF A CONSTRUCTION CRANE

10A

moving toward us, fast.

10B INT. STORE

10B

CLOSE on Gizmo, reacting in fear as the crane arm advances toward him. A WIDER ANGLE shows the crane CRASHING into the store.

Gizmo leaps down from the cage, and narrowly escapes, with the crane arm right behind him. As a rain of wood and plaster DEBRIS falls around him, he runs away...

10C EXT. ALLEY BEHIND STORE

10C

...into the alley behind the store, and scampers to safety behind an ASHCAN, his chest heaving. But now he looks up, startled and scared --

-- as a pair of human HANDS reach down into FRAME and capture him...and we

SMASH CUT TO:

11 A BILLBOARD

11

showing the ostentatious structure Daniel Clamp is building on the grave of Mr. Wing's store. The copy reads "COMING SOON -CLAMP CHINATOWN CENTER - Where Business Gets Oriented." On the cut, there is MUSIC -- a rap song such as Grandmaster Flash's "The Message."

GRANDMASTER FLASH (V.O.)

It's like a jungle sometimes,  
It makes me wonder  
How I keep from going under...

(CONTINUED)

59000-00065

\*\*\*\*\*

11

CONTINUED:

11

As MAIN TITLES begin, PAN DOWN to

EXT. NEW YORK STREETS (TIMES SQUARE AREA) - MORNING

The outright madness of New York at rush hour. Herds of WORKERS push past VENDORS, HOOKERS, 3-CARD MONTE ARTISTS, etc.

CAMERA settles on BILLY PELTZER and his girlfriend KATE, heroes of the Gremlin siege of Kingston Falls. Though they're a few years older now, Billy and Kate are still small-town types, who keep getting elbowed aside by the sidewalk crowd. Billy wears business clothes, and Kate is in a uniform-type skirt and blazer. SPOT Universal Price Code-type BAR CODES on the chest of Billy's sportscoat and Kate's blazer.

KATE

I should be finished by six tonight. If we go straight from work, we can make the Early Bird Special at the movies.

BILLY

It's going to be close. Maybe we could do it tomorrow -- no, tomorrow's when the Futtermans are coming to town.

KATE

Mister Futterman must be getting better, if he can travel.

BILLY

His wife says he's getting better. He's just been -- rattled.

KATE

I guess having a bunch of monsters drive a snow plow through your living room could kind of do that to you. He almost got killed.

BILLY

Right.  
(checks his watch)  
We're gonna be late.

12

EXT. 45TH STREET

12

He steps to the corner and hails a TAXI.

TAXI DRIVER

You goin' a' the airport?

(CONTINUED)

12

CONTINUED:

7.

12

BILLY

No, the --

The taxi ROARS away -- Billy lets go of the door handle just in time.

KATE

Billy...I don't think we're getting the hang of New York.

13

OMIT

13

13A

EXT. STREET NEAR CLAMP CENTRE - MORNING

13A \*

FOLLOW Billy and Kate as they approach the Clamp office building, where we saw guys editing videotape earlier.

BILLY

I'll try and get out early tonight. I have to finish that drawing of the Chinatown building...

(shakes his head)

You know, I had the whole thing just right, and they're making me take twenty stories off the World Trade Center so our building looks bigger.

KATE

A lot of people aren't as bothered by that kind of thing as you are, Billy.

BILLY

Yeah, no kidding...I don't think I'm getting that promotion this year.

KATE

That's okay. We don't have to wait.

BILLY

Yeah we do. It wouldn't feel right, getting married on the money I'm making now. It's bad enough that you got me the job --

KATE

I didn't get you the job, I just heard about it. Billy, you can get promoted and stuff if you want to, but you have to act like you deserve it. Let people know you're there.



14

EXT. CLAMP CENTRE

14 \*

They arrive at the DOORS to the building's lobby. In addition to regular glass doors, there are a couple of REVOLVING DOORS.

BILLY

Want to try the revolving doors today?

Before Kate can answer, a WORKER enters one of the revolving doors. The power-assisted door, going too fast, WHOOSHES him inside, and we HEAR --

WORKER (O.S.)

Aagghhh!

KATE

Uh-uh.

They use a regular door instead.

15

INT. CLAMP CENTRE LOBBY

15 \*

The ultra-modern, monumental-style lobby includes several retail BUSINESSES, including BARS, RESTAURANTS, a FROZEN YOGURT STAND, a BEAUTY PARLOR, and CLOTHING STORES.

As Billy and Kate enter, they have to thread their way through several WORKERS sprawled in front of the revolving doors. The workers are getting dizzy to their feet, gathering their spilled briefcases, etc. SPOT bar-codes, like Billy's and Kate's, on the chests of several of the workers.

Kate waves hello to a thirtyish WOMAN (DOREEN) who's guiding a TOUR GROUP through the lobby. Doreen wears a uniform like Kate's, plus a matching HAT in the shape of the building.

DOREEN

...hope you've enjoyed your tour of the world's most modern automated office building. Don't forget, copies of Mr. Clamp's best-selling book, I Took Manhattan, are on sale at the newsstand...

KATE

Don't let things get to you.

(CONTINUED)

15

CONTINUED:

15

They kiss.

I won't. BILLY

(CONTINUED)

MON 00065

FOLLOW Billy to a bank of elevators. He pushes a button, and a "soothing" electronic VOICE speaks.

VOICE (V.O.)

Thank you for pushing the button.  
The elevator will be here soon.

Nearby, CAMERA picks up Daniel Clamp's lieutenant Forster. As Forster walks hurriedly through the lobby, his belt pager BEEPS.

\* At the sound, Forster changes course, heading for an ALCOVE off the lobby, where he unlocks a cabinet, and opens it to reveal a big TV SCREEN with Clamp's impatient face on it, and a video CAMERA on top.

CLAMP (ON TV)

Forster, I've got the planning commission people coming in here today. Those condos I want to build, on top of the Chrysler building? We're close to an okay.

FORSTER

Yes sir.

CLAMP (ON TV)

So I want this place running like a clock, the systems, the people, everything.

FORSTER

Yes sir. I'm doing a decor compliance check this morning. Tonight I'm doing a random drug search, and --

He's interrupted as an aging MAN IN A DRACULA COSTUME (GRANDPA FRED) comes over to the cabinet and tries to address Clamp over the TV hookup.

GRANDPA FRED

Excuse me. Mister Clamp, could I speak with you for a --

FORSTER

We're busy.

GRANDPA FRED

I just need a --

Forster snaps the cabinet shut.

(CONTINUED)

9A.

15 CONTINUED: (2) 15

FORSTER  
I said -- we're busy.

16 ANGLE - BILLY AT ELEVATORS 16

As the elevator doors open, Billy is joined by MARLA, the chain-smoking, New Yorked-out head of his department.

(CONTINUED)

MON-00065

16 CONTINUED:

16

MARLA  
Billy --

BILLY  
Hi, Marla, how --

MARLA  
Your Chinatown drawing. We have  
to have it. It's a crisis panic  
emergency. The printers are  
killing us --

BILLY  
Yeah, I just have to --

They get on the elevator, with other WORKERS. The doors close.

17 INT. ELEVATOR

17

ELEVATOR VOICE (V.O.)  
Please state your desired floor  
number.

MARLA  
I've got thirty-  
two people  
screaming at me for --

WORKER  
(to  
elevator)  
Sixt--

ELEVATOR VOICE (V.O.)  
Your request is floor thirty-two.

Digital NUMBERS flash past on the elevator's display.

WORKER  
(to elevator)  
No, no, not thirty--

BILLY  
(to worker)  
Don't --

But it's too late.

ELEVATOR VOICE (V.O.)  
You have cancelled floor  
thirty-two.

The elevator violently STOPS SHORT, tossing everybody around.

ELEVATOR VOICE (V.O.) (CONT.)  
Please state your new desired  
floor number.

(CONTINUED)

*Handwritten notes:*  
Daniel Clamp  
Water Fountain

17

CONTINUED:

MARLA  
(to elevator)  
Sixteen.  
(to Billy)  
I hate this thing.

The elevator stops at their floor, and the doors open. Billy follows Marla out into

18

INT. OFFICE AREA

18

The advertising department of Daniel Clamp's empire occupies modern, "open-plan" offices -- endless beige partitions form tiny CUBICLES full of "ergonomic" furniture. Unseen speakers pipe in "WHITE NOISE" -- low-volume static to insulate conversations.

MARLA  
Listen, this deadline. It's not my fault. They're making me miserable so I have to make you miserable. It's a complete heart attack disaster horror story.

As Billy and Marla walk, they pass a WORKER who's trying to get a drink from the department's designer WATER FOUNTAIN. When he pushes the button, the fountain's spigot OVERSHOTS by several inches, SPLASHING onto the carpet. The worker contorts himself to get a drink, but gets his face SPLASHED when the fountain surges.

Billy and Marla arrive at Billy's cubicle, whose "work station" consists of a drawing board and several drawers. The PHONE is equipped with a VIDEO SCREEN. SPOT a small, struggling POTTED PLANT, and, pinned to the cubicle wall, Billy's DRAWING of the main street of Kingston Falls.

On Billy's drawing board is an illustration of Clamp's projected Chinatown building -- a glass monstrosity with insane pagoda touches. But Billy has tried to breathe some life into it, with people in the street, kids flying dragon kites, etc.

Marla looks over Billy's shoulder at the drawing.

BILLY  
It's almost finished. I just have to make some --

MARLA  
That courtyard looks cold.  
That'll be nicer with the trees.

BILLY  
Are they going to plant trees there?

(CONTINUED)

11A.

18

CONTINUED:

18

MARLA

No, but you're going to draw them.

(CONTINUED)

MON-00065

BILLY  
But, Marla --

MARLA  
Elms.

BILLY  
Right.

He's about to sit down to work, when Daniel Clamp's lieutenant Forster and his clipboard-carrying ASSISTANT come down the row of cubicles, looking around.

MARLA  
Hi, Mister Forster.

Forster nods at Marla, runs an eye over Billy's cubicle.

FORSTER  
It looks like somebody hasn't read his  
employee manual...doesn't it, Mister --

As he speaks, Forster opens a leatherette folder and takes out a bar-code reading WAND attached to the folder by curly cable. He runs the wand over the bar-code on Billy's chest, and reads from an LCD display in the folder.

FORSTER (CONT.)  
-- Peltzer.

BILLY  
Uh, what's --

FORSTER  
Unauthorized potted plant -- possible  
aphid infestation.

As Forster's assistant jots on his clipboard, Billy puts the plant in a desk drawer, and Forster spots Billy's drawing on his partition.

FORSTER  
What is this?

BILLY  
My home town.

FORSTER  
Mister Peltzer, do you know how much  
the Clamp organization has spent to  
provide its employees with art by  
recognized artists at this facility?

He points to a piece of anonymous "bank art" on a nearby wall.

(CONTINUED)



FORSTER (CONT.)

Eye-resting. Color-coordinated.  
Authorized.

BILLY

Yes sir. It was just a --

FORSTER

A little touch, yes. Maybe  
everybody here would like to do  
some little touches. Coffee mugs  
that say "World's Greatest Lover."  
The cute little hula doll they  
bought in Hawaii. The "Snoopy"  
comic that just says it all.  
You'd like that, wouldn't you,  
Mister Peltzer?

BILLY

I don't see any --

FORSTER

Coming to work every day in a two  
hundred million dollar flea  
market.

He turns to move on.

ASSISTANT

With a "z," right?

As the assistant follows Forster away, Billy puts his drawing  
of Kingston Falls in a pocket. Marla stews.

MARLA

Billy, this is just what I don't  
need right now. Do you realize  
we've got department review in  
three weeks? This is a nuclear  
meltdown disaster, I mean it.

BILLY

Sorry, Marla.

CUT TO:

Kate leads a group of TOURISTS through the lobby.

(CONTINUED)

19

CONTINUED:

19

KATE

The Clamp Centre is the most advanced "smart building" in America, with the latest in security, communications, and climate control. If you'll follow me over here...

Still talking, she takes them toward a STAIRCASE.

KATE (CONT.)

The Clamp Centre is just one part of Mister Clamp's round-the-world business network, which includes construction, sports, finance, and a popular line of jams and jellies...and, of course, as those of you who have cable TV at home know, the Clamp Cable Network.

20

INT. CABLE STUDIOS CONTROL ROOM

20

CLOSE on a VIDEO IMAGE of the Microwave With Marge show. MARGE takes a dish from one of many microwave ovens on her set.

MARGE

...some people have written in to say that, if they're serving these dishes in a dark room, maybe for those romantic occasions, they notice a glow coming from some of the meat courses. Now, that's perfectly normal...

REVEAL that this image is on a control-room monitor at the Clamp Cable studios. Billy, carrying a shopping bag, passes the control room and turns down a narrow hallway.

21

INT. GRANDPA FRED'S STUDIO

21

The run-down set of Grandpa Fred's House of Horrors, a hosted-horror-movie show. Billy comes in and stands behind the CAMERAMAN. GRANDPA FRED, the guy who tried to talk to Daniel Clamp on the lobby TV hookup earlier, is an old trouper in a moth-eaten Dracula outfit. He's giving the show his demoralized best shot.

(CONTINUED)

21 CONTINUED:

21

GRANDPA FRED

...tonight's movie is so scary  
 -- the people who saw it when it  
 came out in the theaters twelve  
 years ago are just learning how  
 to speak simple phrases and eat  
 solid food again! That's right!  
 Talk about scary! It's a good  
 thing your Grandpa Fred is here  
 with you --

He waits for something he expected to hear, but it doesn't  
 happen. He breaks character.

GRANDPA FRED (CONT.)

Where's the moan?

DIRECTOR (O.S.)

(on P.A. from booth)

The what?

GRANDPA FRED

The moan. There's supposed to  
 be a moan, from the back, and I  
 say, "Oh, Renfield, you want some  
 more flies, don't you," and I go  
 back there and open the door --

DIRECTOR (O.S.)

Oh. Sorry, Fred. Can somebody  
 find the tape with the moan?

Grandpa Fred sits down, disgusted. Billy goes over to him.

BILLY

Hi, Fred. Hey, I was sorry to  
 hear about your new time slot.  
 I think they're making a big  
 mistake.

GRANDPA FRED

A mistake? Kid. it's a disaster.  
 People that watch TV at  
 three-thirty in the morning are  
 not scared of the Wolfman. The  
 only thing that scares those  
 people is getting sober and  
 finding work.

BILLY

Yeah. I brought you something.

(CONTINUED)

CONTINUED: (2)

Billy reaches into his shopping bag, and pulls out a mechanized BAT that flaps its wings as Billy pulls the trigger. Grandpa Fred recoils.

GRANDPA FRED

Watch it with that thing.

Billy puts the bat on top of a cobwebbed TV SET that's part of Grandpa Fred's set.

BILLY

I thought it would look good over here.

GRANDPA FRED

Frankly, kid, this was not what I had in mind. I went into broadcasting, I wanted to do news. Public affairs. Something meaningful.

BILLY

Horror movies can be meaningful, Fred. You should run some of the classics -- Frankenstein, Dracula...

GRANDPA FRED

All the great horror movies are in black and white. Mister Clamp only likes color. I don't even have a gimmick. No special effects. A puppet that comes out of a box -- whoopee.

DIRECTOR (O.S.)

We've got the moan, Fred.

A listless, anemic MOAN is heard through the P.A.

GRANDPA FRED

That's the moan?

DIRECTOR (O.S.)

That's what we've got, Fred. And...rolling...

Grandpa Fred gamely goes back into character.

GRANDPA FRED

Oh, Renfield, you want some --

DIRECTOR (O.S.)

Lunch, everybody. Sorry, Fred. We'll pick it up right there.

(CONTINUED)

22

INT. LOBBY - BILLY AND GRANDPA FRED

22

FOLLOW Billy and Fred as they walk through the lobby.

BILLY

You should run some of the classics, Fred -- Frankenstein, Dracula...

GRANDPA FRED

All the great horror movies are in black and white. Mister Clamp only likes color. That guy is strange...

BILLY

You've seen him?

GRANDPA FRED

Well, *MOM* not in person, but -- just look at this building. You know what kind of tenants they have here? There's *OOO* research laboratory upstairs -- genetic research. Fooling around with animals, cutting them up...last week, they took out a patent on a new kind of gerbil. People think I'm creepy.

BILLY

Well -- I wanted to get away from Kingston Falls. I guess I did.

GRANDPA FRED

You got that right, kid. Have you heard these voices they have here now? Don't look at me like that. You know that white noise they play all the time? The static?

BILLY

Yeah. That's so they can put people close together and they won't overhear each other. You're not supposed to notice it.

GRANDPA FRED

Sure. But if you listen to it -- there are little voices in there. You can almost hear what they're saying, but not really. That's a horror movie -- The Building That Wouldn't Shut Up.

(CONTINUED)

~~Bill~~  
What would ~~they~~ do that for?

GRANDPA FRED  
That's what the world's coming to,  
kid. You can't even talk to  
yourself without somebody  
interrupting.

65

CUT TO:

23

INT. SYSTEMS CONTROL CENTER

23

The Clamp Centre's "nerve center" looks like an air traffic control tower: TECHNICIANS hunch over meters, monitors, and switches, tracking the building's systems. \*

Forster comes in and walks past several technicians, looking over their shoulders. One computer monitor tracks the elevators' movements, while others give spy-camera views of EMPLOYEES in corridors, bathrooms, etc.

Forster talks to a TECHNICIAN who mans controls labelled "WHITE NOISE" and "VOICE."

FORSTER

Let me hear the voices.

The technician brings up VOICES on a speaker. They sound like voice-overs on slick TV commercials.

ANNOUNCERS' VOICES

(dynamic man)

...I'm an honest kind of guy -- and not stealing office supplies works for me, and the way I live today...

(sexy man)

When I save money for the Clamp organization, I feel good about myself all over...

(brainy man)

You know, I've been thinking -- Mister Clamp would make a great president...

FORSTER

That's fine --

A TECHNICIAN

(to Forster)

It's for you, sir.

Forster turns to see a technician pointing at a MONITOR showing CLAMP'S FACE. Forster greets the screen.

FORSTER

Yes, Mister Clamp.

CLAMP (ON TV)

I'm going to a meeting about the Vermont thing. It looks like that takeover is going to happen.

FORSTER

That's terrific, sir.

(CONTINUED)

CLAMP (ON TV)

No kidding. How many guys do you know that have their own state? Did I show you that picture of the mountains?

FORSTER

Yes sir. Tall!

CLAMP (ON TV)

While I'm in there, get that revolving door fixed downstairs. It shorted out last night while I had some money people here. Mrs. Tanaka is still spinning.

FORSTER

Yes sir. I'll --

But a Clamp LOGO fills the monitor screen, and Clamp's face disappears behind it.

Forster turns and looks over a technician's shoulder at a MONITOR. A spy CAMERA shows a stressed-out EMPLOYEE lighting a cigarette in a STOREROOM.

Forster punches a button on the console, picks up a microphone and talks into it:

FORSTER (CONT.)

That's an unauthorized break period, pal. You don't work here anymore.

On the monitor, the startled employee looks around for the source of the voice.

FORSTER (CONT.)

We have a problem communicating here? You're gone. Clean out the desk. One hour. Thanks so much.

He puts down the mike, and moves on to look over the shoulder of another technician, who's turning up a switch marked OXYGEN.

FORSTER (CONT.)

What are you doing?

TECHNICIAN

(indicates meters)

There's not much air in the building, sir.

(CONTINUED)



23 CONTINUED: (2)

23

FORSTER

At four o'clock, people go into a slump. Then we give them oxygen.

TECHNICIAN

Yes sir.

CUT TO:

24 INT. GENETICS LAB - RECEPTION AREA

24

With its cheerful wall sign reading SPLICE-O-LIFE INC., this reception area seems normal, except for the ANIMAL NOISES that drift in from the back rooms.

A MESSENGER with a package, finding no one at the reception desk, goes past it, into an inner corridor...

24A INT. CORRIDOR/GENETICS LAB

24A

...to the fringe of a laboratory so high-tech it makes the rest of the building look down-home. As he looks into the lab, peering curiously at SCIENTISTS, GADGETS, potted PLANTS and caged ANIMALS, his attention is captured by a SOUND from the back -- Gizmo's song, in that sad minor key.

Half-consciously, the messenger picks up the melody, and starts WHISTLING it to himself -- until PEGGY, the lab's receptionist, comes over to him.

PEGGY

Can I help you?

MESSENGER

Yeah, got a delivery here...

He follows her back to

24B INT. RECEPTION AREA

24B

MESSENGER

What kind of stuff do they do in there, anyway?

PEGGY

We're not supposed to talk about it.

MESSENGER

Huh. This is for Doctor Catheter.

PEGGY

I can sign for it.

(CONTINUED)

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44024

24B

CONTINUED:

24B

Peggy's got a bad case of the sniffles -- she blows her nose as she signs the paperwork and hands it back. \*

MESSENGER

Okay. This copy's yours. Thanks.

Whistling Gizmo's tune again, the messenger leaves the office -- almost running into DR. CATHETER, Splice-o-Life's chief scientist, who's on his way in.

PEGGY

Doctor Catheter, this just came for you.

DR. CATHETER

(taking package)

Oh, good. This might be my malaria...

(opening package)

No, this is just rabies. I have rabies. And I was supposed to get the flu this week.

PEGGY

I think the flu is on back-order.

She takes out a Kleenex, blows her nose again. Dr. Catheter holds his hand out.

DR. CATHETER

May I have that, Peggy?

PEGGY

Oh, uh -- sure...

Dr. Catheter takes the Kleenex, and heads for the inner office.

DR. CATHETER

(shakes his head)

Back order. All a man wants is some fresh germs...

FOLLOW Catheter back to

25

INT. GENETICS LAB

25

In this closer look, we SEE that many of the plants and animals in the lab are hooked up to mysterious gadgets. \*

Catheter goes over to WALLY, a white-coated scientist. The fluorescent LIGHTS over Wally's area are flickering. \*

DR. CATHETER

Hello, Wally. Your lights are flickering again. \*

(CONTINUED)

Wally's eyes are BLINKING in precise synch with the flickering of the fluorescent bulbs.

WALLY

Are they?

Dr. Catheter turns to a table where several different potted vegetable PLANTS are attached to collecting tubes that feed into a central glass VIAL.

DR. CATHETER

How are we doing on the vegetable medley plant, Wally? talked to the Bird's-Eye people again. They're very excited.

Wally nods, sighing -- the long-suffering researcher.

WALLY

We came close yesterday, Doctor. But it rejected the pimento.

DR. CATHETER

You'll get it, Wally.

WALLY

I'm very pleased about this bat project, though...

He leads Catheter toward a group of ANIMAL CAGES.

WALLY (CONT.)

You know, in some parts of the world, there are millions of bats. They could make terrific messengers, like pigeons...

DR. CATHETER

Yes, but they only come out at night.

WALLY

That's what we're working on, sir.

They arrive at a cage where a resting BAT hangs upside down. An intravenous TUBE, sticking out of the bat's flesh, is connected to a drip bottle whose label bears a shining SUN logo.

WALLY (CONT.)

This is a formula of vitamins, hormones, and French sunblock. Soon, he'll be totally desensitized to bright light. Watch --

5

CONTINUED:

25

Wally flips a switch, and a bright SUNLAMP shines on the bat. The little creature stretches luxuriously, warming itself in the rays, like a basking cat.

DR. CATHETER

Very nice.

Catheter draws closer to Wally, and speaks with creepy fascination:

DR. CATHETER (CONT.)

I believe some of them feed on...blood.

WALLY

Oh, uh -- that's a different bat, Doctor. South American.

DR. CATHETER

(disappointed)

Ah. Well, good work, Wally...

Catheter moves on. Another SCIENTIST approaches Wally in b.g.

(CONTINUED)

SCIENTIST

Wally, could you let me have some growth hormone? I'm a little short.

FOLLOW Catheter to another side of the lab, where two more SCIENTISTS are at work. One of them (LEWIS) greets Catheter, while the other (MARTIN) has his back to us at the moment.

DR. CATHETER (CONT.)

Hello, Lewis.

LEWIS

Hi, Doctor.

DR. CATHETER

How's that cloning work coming?

Martin turns around. He is Lewis's IDENTICAL TWIN.

MARTIN

Really well, Doctor.

The twins talk in rapid alternation, as if they share a brain.

LEWIS

Say, Doctor, look at this...

MARTIN

...I think you'll find it interesting.

Following the SOUND of the crooning that caught the messenger's attention, they take Catheter over to a lab table where the LIGHTS ARE LOWERED above a covered cage. Martin pulls back the cloth to reveal GIZMO, who stops singing and looks up at them.

LEWIS

Some sort of rodent, apparently...

MARTIN

...and it can't take bright light.

LEWIS

Watch this, Doctor.

He opens the side door of Gizmo's cage and turns on a TAPE PLAYER. Hearing the bouncy ROCK MUSIC, Gizmo playfully DANCES out of the cage as the scientists talk.

DR. CATHETER

Hmp! Cute, isn't he?

MARTIN

That may be genetic...

(CONTINUED)

25 CONTINUED: (2)

25

LEWIS  
...we're not sure yet.

But as he amuses his captors, Gizmo is slyly looking around for a way out of here. He edges farther away from the cage...

DR. CATHETER  
Not so fast, pal.

He abruptly switches the MUSIC off, and GRABS Gizmo just before the Mogwai can make good his escape. Dr. Catheter sticks the frightened Gizmo back in the cage, and shuts the side door firmly.

DR. CATHETER (CONT.)  
What's wrong with you two? He almost made a break for it.

MARTIN  
Sorry, sir.

DR. CATHETER  
How are you going to proceed with him?

LEWIS  
Cell samples tomorrow...

MARTIN  
...tissue cultures Thursday.

DR. CATHETER  
And then there's body structure.  
And for that, my little friend...

The three scientists LOOM over the terrified Gizmo. Dr. Catheter reaches into the cage to give Gizmo a POKE.

DR. CATHETER (CONT.)  
...we'll just have to cut you.

CUT TO:

26 INT. BILLY'S OFFICE

26

Billy, in his cubicle, stares at his Chinatown drawing. Just as he lowers pencil to paper, the LIGHTS overhead go out.

BILLY  
Hell.

The WORKER in the next cubicle speaks up.

(CONTINUED)

26 CONTINUED:

26

CUBICLE NEIGHBOR  
Jump around.

BILLY  
What?

CUBICLE NEIGHBOR  
You sat still for too long. The building thinks you left. It's saving energy. Jump around.

Billy jumps around, and the LIGHTS come back on, as the messenger who visited the genetics lab comes to the Cubicle Neighbor's desk with a package.

MESSENGER  
Package for you.

CUBICLE NEIGHBOR  
Oh. Thanks.

But as the Cubicle Neighbor signs the paperwork, the messenger whistles to himself -- Gizmo's song again, in that sad minor. For a moment, Billy doesn't register it -- and then CAMERA catches the realization dawning on his face, as he looks over the cubicle partition and asks urgently:

BILLY  
Where did you hear that?

MESSENGER  
Huh?

BILLY  
That music. Where did you hear it?

MESSENGER  
Oh, uh --  
(hums)  
Dah dah, dah dah dah dah -- isn't that by Sting?

BILLY  
No. It's not by Sting. Think. Where did you --

MESSENGER  
Oh, hey -- I know. I was up in that laboratory, you know, on eighteen, and somebody was, like, humming it --

(CONTINUED)

26

CONTINUED: (2)

26

BILLY

Did you see who it was?

MESSENGER

Nuh-uh, it was in the back --

Billy takes off.

27

INT. SPLICE-O-LIFE - RECEPTION AREA

27

Peggy is sitting at the reception desk as Billy comes in, carrying a red TOOLBOX.

BILLY

How you doin'? I hear your copier's down.

PEGGY

Oh. Hi. It's back in there.

28

INT. GENETICS LAB

28

As the scientists work, ANIMALS make restless noises in their cages, most of which are hidden by covering cloths.

Billy strolls in and starts "fixing" the copying machine, removing parts at random as he WHISTLES Gizmo's song.

A moment later, the melody comes back to him, in Gizmo's croon, from a corner where there are several covered cages.

Billy looks around -- the scientists are absorbed in their work.

29

ANGLE - SCIENTISTS

29

Martin and Lewis have clipped ELECTRODES to the EARS of a nervous-looking RAT. They're preparing to throw the toggle switch of a strange-looking DEVICE connected to the electrodes, as Dr. Catheter looks on.

MARTIN

This is the most interesting bio-electrical work I've ever been involved in. Here you go, boy...

He FEEDS the rat some liquid from a VIAL with a LIGHTNING-BOLT insignia on its label.

LEWIS

Think of it...millions of rats in New York, and everyone hates them...

(CONTINUED)



MARTIN

But if one of them could power a portable radio for a month...

He throws the switch. The rat's eyes WIDEN, then calm down as the current goes off.

Dr. Catheter touches the rat, and quickly pulls his hand back from the electric SHOCK.

DR. CATHETER

Definite progress, fellows. If we could just make it safe to touch them...

MARTIN AND LEWIS

Hmm...

30 ANGLE - BILLY

30

He wanders back to the corner Gizmo's voice is coming from. Two caged MONKEYS chatter at him as he passes.

Billy, whistling, lifts the cover on the wrong cage. He drops it in shock as he gets a GLIMPSE of a growth-hormone experiment: a hairy SPIDER about twelve inches across.

Then, as Gizmo's singing renews, Billy's eyes fall on the right covered cage -- and the screaming SCALPELS arranged next to it.

Billy heads back to the copying machine. On the way, he flips the latch on the monkeys' cage --

-- and is back at the copier in time to look up, "surprised," as the excited monkeys scamper past him into the center of the lab, distracting the scientists --

LEWIS

Theodore! What are you doing out?

MARTIN

Alvin! Put down that DNA!

As the scientists chase the monkeys, Billy hurries to Gizmo's cage. He opens the cage, and HIS EYES MEET GIZMO'S -- it's hard to say which of them is more excited.

But the gala reunion will have to wait. Billy scoops Gizmo into his toolbox. He walks out of the lab, leaving the copier a mess.

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31 INT. CORRIDOR

31

Walking faster now, Billy ducks into a men's bathroom, whose wordless SIGN shows a little emblematic man holding a briefcase.

32 INT. BATHROOM

32

Billy goes through a small anteroom and a second door, into the bathroom, where he leans against the door, catching his breath.

(CONTINUED)

MUN 00065

INT. BATHROOM

Billy goes through a small anteroom and a second door, into the bathroom, where he leans against the door, catching his breath. He starts to lift the cover on the cage, then remembers to turn the LIGHTS down. He lifts the cover --

A boy and his Mogwai! EMOTIONS flood over their faces -- recognition, relief, shared secrets and memories. Billy props the cage on a sink, takes Gizmo out.

BILLY

Hey, guy...did you miss me?

Gizmo does EYE MOVEMENTS -- shyly hedging, then admitting it.

BILLY (CONT.)

Yeah, me too. Let's put you up here. We don't want to get any water on you.

GIZMO

(Twittering of strong agreement.)

Billy puts Gizmo on a shelf.

BILLY

Gizmo, what were those guys doing with you?

Gizmo shrinks back, terrified.

BILLY (CONT.)

That bad, huh? How did you get in there? What happened to Mister Wing?

Gizmo looks sad -- indicates his armband.

BILLY (CONT.)

Oh. I'm sorry. But then --

He stops at a sudden SOUND -- VOICES in the anteroom between the bathroom and the hall.

BILLY (CONT.)

Quick -- get in here.

He slips Gizmo into the tool box, above his protesting TWITTERS.

BILLY (CONT.)

Sshh -- just wait a minute --

(CONTINUED)

32

CONTINUED:

32

Billy sets about furiously washing his hands, just as Forster comes into the bathroom. Billy doesn't see him standing there, until he shakes water off his hands --

FORSTER

You're wetting my shoes, Peltzer.

Billy sees Forster, sees the shoes, grabs a paper towel and is about to drop to his knees.

BILLY

I'm sorry, sir -- let me --

FORSTER

Stand up, Peltzer. Come with me.

Billy grabs the tool box and follows Forster out the door. As they go into the anteroom, Forster's clipboard-carrying ASSISTANT joins them.

33-41

OMIT

33-41 \*

42

INT. CORRIDOR

42

With his assistant and Billy watching, Forster points to the sign on the bathroom door:

FORSTER

Do you know what that means, Peltzer?

BILLY

It means "men's bathroom."

FORSTER

What is the man holding?

BILLY

In the bathroom?

FORSTER

On the sign, Peltzer.

BILLY

Oh. A little briefcase, sir.

FORSTER

That's right. Because this -- is the executive washroom. I don't think you belong in there, do you, Peltzer?

BILLY

Oh. Well. My mistake --

(CONTINUED)

42

CONTINUED:

42

Forster whips the bar-code reader wand out of his leatherette folder, runs it over Billy's chest insignia again, and pushes a BUTTON in the folder. A calculator-type PRINTOUT churns out of the gadget, and Forster looks it over.

FORSTER  
(reading)  
Lateness infractions...and these  
SAT scores --

\*  
\*

BILLY  
(tries to see)  
That's in there?

Forster snaps the folder shut. Gizmo, restless, RATTLES the tool box.

FORSTER  
What's in the box, Peltzer?

BILLY  
Oh, uh -- art supplies.  
(rattles box harder)  
I'm mixing paints. Well, I better  
get back to work here --

He backs down the hall, then turns and speeds up. HOLD on Forster and his assistant, watching Billy leave.

FORSTER  
Hm. I think our "random" drug  
search later on should be very  
interesting.

ASSISTANT  
(jots on clipboard)  
Got it, sir.

43

INT. BILLY'S CUBICLE

43

Billy returns to his cubicle, the restless tool box still in hand. He opens a drawer in his desk, slips Gizmo inside.

BILLY (CONT.)  
Gizmo, you've got to be quiet. You  
don't want to go back to that  
laboratory, do you?

GIZMO  
(Muffled twitter of acquiescence.)

BILLY  
We'll go home soon, and --

(CONTINUED)

Billy is interrupted by someone GASPING sharply beside him, and he realizes that all noise and conversation around him have ceased. He quickly SLAMS his desk drawer shut, almost squashing Gizmo's paw --

-- and looks up to SEE ~~NO ONE~~ everyone staring as Daniel Clamp, with two BODYGUARDS, walks down the row of cubicles. No one can quite believe that the tycoon is here in the flesh.

NOV 000 65  
(CONTINUED)

Marla moves quickly to greet him, and they meet beside Billy's cubicle.

MARLA

Mister Clamp -- sir, I'm Marla Bloodstone, I'm the department head here, if there's anything I can --

CLAMP

That's okay. Everybody just relax, and go back to what you'd be doing normally. I know I haven't been down here before, but that's going to change. I'm going to be a little more "hands-on" with these operations from now on...

As he speaks, Clamp glances over Billy's shoulder, and spots the Chinatown drawing.

CLAMP (CONT.)

Hey, this is excellent.

BILLY

This?

CLAMP

You've captured the whole essence of the project here. Look at the kids with the kites. That's warmth. I like warmth. What's your name?

BILLY

Peltzer. Billy -- Bill Peltzer.

Marla watches, saucer-eyed, as Clamp shakes hands with Billy.

CLAMP

That's what we need here. People who produce.

(points to drawing)

Let's lose these elm trees, though.

People think "elm," they think "Dutch," "disease" --

\*  
\*  
\*

Gizmo's drawer rattles open. Billy snaps it shut.

CLAMP (CONT.)

What's with that drawer?

(CONTINUED)

BILLY

Oh, it's, uh -- it's automatic. It opens up now and then, in case you need anything.

CLAMP

Huh. I didn't know about that one.

He moves on, nodding vaguely at Marla -- who goes over to Billy, looking at him through completely new eyes.

MARLA

Did you hear that? "People who produce." I've been working here six years, and I've never even seen him in person.

BILLY

Well -- he likes the drawing --

MARLA

This is big, Billy. This is a career opportunity advancement window. For both of us.

BILLY

It is?

MARLA

Clearly. We can talk about it at dinner.

BILLY

Oh. That sounds great. I could do it, let's see...

MARLA

Tonight.

BILLY

No, I can't tonight. I've got -- an appointment. \*

MARLA

I've got something tonight too, Billy. A brochure for the Clamp Cable Archery Channel. It's a total suicide trauma red alert deadline situation. And you know what? I'm letting it go to have dinner with you.

BILLY

I just don't think I can -- \*

(CONTINUED)



43 CONTINUED: (2)

43

His desk drawer starts RATTLING again. Billy shoves it firmly closed.

MARLA

What is with that drawer, Billy? I know every feature in this building. We don't have anything that opens itself.

BILLY

Oh -- I knocked against it with my leg, I was --

MARLA

Billy, are you keeping some kind of pet in there? It's a good thing Mister Clamp likes you so much, because --

BILLY

A pet? No, no, I'm allergic

MARLA

Let me see. Come on.

BILLY

You know -- I think if we leave right now, I could go to dinner. Just a quick one --

MARLA

Great. There's this very chic new restaurant. It's Canadian. They clean the fish right at your table.

BILLY

Sounds terrific.

MARLA

Let me just grab my coat, and I'll be right back.

As Marla goes O.S., Billy slips Gizmo's drawer open and talks into it.

BILLY

Gizmo...I have to go now. Just wait here, okay? Just stay put for a few minutes and --

He hurriedly closes the drawer as Marla approaches.

MARLA

Ready?

(CONTINUED)

43

CONTINUED:

(3)

43

BILLY

Yeah.

He grabs his sportcoat, and follows Marla toward the elevators. As they go, CAMERA HOLDS on Gizmo's drawer. It slowly shakes open, and the curious Mogwai's eyes and ears come into view, checking out the world of Billy's office.

Gizmo ducks back out of sight...but, a moment later, a CHAIN OF LARGE PAPER CLIPS is tossed down from the drawer, making a ladder to the floor. As Gizmo starts hoisting himself over the edge of the drawer,

CUT TO:

43A

INT. LOBBY

43A

As Billy and Marla get off the elevators.

BILLY

Uh -- could you excuse me a second?  
I'll be right back.

Sure.

Billy heads for an alcove at the rear of the lobby --

44

INT. TOUR GUIDES' OFFICE

44

-- and shows up in the little tour-guide office to find Kate taking off her microphone rig.

KATE

Hi! I'm almost ready --

BILLY

Hi. Listen, Kate --

KATE

What's wrong?

BILLY

Nothing. Um, nothing's wrong, but I can't go out tonight. I have a -- meeting. With some people.

KATE

Oh, damn.

BILLY

I know. I'm sorry. But it's good for -- what we were talking about, you know? Letting people know I'm there and everything?

(CONTINUED)

35A.

44 CONTINUED:

44

KATE  
In the middle of the night?

(CONTINUED)

MON 00 065

BILLY

Kate, I need you to do something for me. Gizmo's here.

KATE

What?

BILLY

It's a long story -- I'll explain it later. He's up in my desk drawer. You have to take him home.

KATE

Take him home? Billy, this is nuts. If those things start running around in New York --

BILLY

There won't be any "things" <sup>65</sup> Just remember the rules. He can't take bright light -- especially sunlight. It'll kill him. And you can't get water on him. And the most important thing -- never feed him after midnight.

KATE

Can't he just -- go back where you found him?

BILLY

No. I have to go to this -- meeting. Please -- I'll be home as soon as I can.

A beat.

KATE

(sighs)

Okay. Let me take this stuff off and punch out, and then I'll go get him.

BILLY

Great. Thanks.

He gives her a quick kiss, and leaves the tour guides' office. Kate waits a moment, then looks out into the lobby...

...and sees Billy leaving the building with Marla.

CUT TO:

45	OMIT	45
46	OMIT	46
47	OMIT	47
48	OMIT	48
48A	INT. BILLY'S OFFICE AREA	48A *

A JANITOR, pushing a cart of cleaning supplies, comes into the office area. Gizmo, on the floor, peeks around a corner to watch as the cart's wheels rumble past him.

As SEEN by Gizmo, the towering janitor stops at the department's WATER FOUNTAIN and tries to get a drink. The fountain's spigot OVERSHOOTS, giving the janitor a SPLASH in the face.

Gizmo inches away from the source of the water, and -- seeing a puddle on the carpet where the water landed -- carefully avoids it. He keeps moving, and evades a second ARC of errant water from the fountain.

The janitor decides to fix the fountain. Attacking the spigot with a wrench, he sends off more STREAMS of water. To duck them, Gizmo takes cover, backing up under Billy's desk...

...and doesn't see a big SPLASH of water hit Billy's Chinatown picture. While Gizmo, thinking the danger is passed, steps out from under the desk, the bright colors of Billy's painting blur, and the blob of water ROLLS DOWN the illustration board...

...down the side of the desk...

Gizmo looks up, but too late. From his POV, the blob of paint-tinted water is huge, and coming down fast. It HITS him --

-- and, as the janitor's feet and the wheels of his cart pass in f.g., CAMERA HOLDS on Gizmo on the floor, writhing in pain. The janitor leaves, and Gizmo SCREAMS, as -- THWIP! THWIP! -- two tiny FURBALLS shoot out of his body and land in the open DRAWER of a nearby filing cabinet.

THWIP! The painful Mogwai replication continues, and a third furball caroms off a drafting table and into a wastebasket.

THWIP! The fourth and final offspring shoots from Gizmo's body, and -- as Gizmo watches in horror and pain -- BOUNCES crazily around the office area, a little Superball of fur.

As Gizmo sits up and looks up, we watch with him -- four newborn Mogwai HANDS reach out of the filing cabinet drawer, gripping the top edge from inside.

(CONTINUED)

48A

CONTINUED:

48A \*

CAMERA MOVES IN on the cabinet drawer, and the first two new Mogwais are revealed, standing in the drawer: GEORGE AND LENNY, an inseparable pair. Lenny is big, dumb, and loyal, while George is small, with a criminal caginess -- he gets Lenny to do everything for him.

Gizmo watches the wastebasket where the third furball landed start to ROCK back and forth -- but is distracted as the BOUNCING FURBALL hits the floor in front of him, then ricochets up onto a DESKTOP.

To SOUND FX of a bowling ball hitting the pins, the furball rolls into a desk corner, and the third Mogwai unfolds -- upside-down. This is DAFFY, a dizzy, uncontrollably antic Mogwai with the demented juvenile joie de vivre we associate with the great Daffy Duck.

In the first seconds following birth, Daffy goes daffy over the very fact of being alive. He sees his little hands and feet unfold, and gives a WHOOP --

DAFFY  
Wahoo!

-- as Gizmo watches the rocking wastebasket TIP OVER. Looking into the basket, we (and Gizmo) SEE a jumble of office wastepaper, which is violently tossed out...

...until MOHAWK, the fourth new Mogwai, emerges. This guy is pure, malicious evil, a new strain of badness. Even as a furry Mogwai, he's about as cuddly as a cockroach.

While Daffy, up on the desktop, starts playing with everything in sight...

...Mohawk, on the floor, moves in on Gizmo.

GIZMO  
Uh-oh.

George and Lenny drop down to the carpet to join Mohawk, as Gizmo -- standing now -- backs away. There's a grated VENT opening low on the wall behind him.

Lenny grabs Gizmo with a fast-moving paw, and Mohawk, moving in close, SPITS in Gizmo's eyes.

48AA

ANGLE - BILLY'S CUBICLE WINDOW

48AA \*

Through the glass WINDOW of Billy's cubicle, we HEAR Daffy acting up --

DAFFY  
Wa-hoo!

(CONTINUED)

48AA CONTINUED: 48AA \*

-- and MOVE IN to see him putting wet-paint PAW PRINTS all over the glass and the desk.

48B ANGLE - GIZMO AND MOGWAIS AS BEFORE 48B \*

George points to the vent opening behind Gizmo, and WHISPERS to Lenny. Lenny nods his dumb understanding, and YANKS the force-fit GRATE out of the wall. He clumsily bumps George with the grate, and George SLAPS him.

48BB INT. VENT 48BB \*

Gizmo is TOSSED into the vent...and the grate is slammed back into place, imprisoning him. The three Mogwais tease him through the grate, and leave. Gizmo tries to push the grate back out, but can't do it.

48BBB INT. HALLWAY - ANGLE ON VENT 48BBB \*

Gizmo looks out miserably though the vent...

...and CAMERA pulls back from him, to show the FEET of departing humans, who are oblivious to the strange, imprisoned creature a few feet away.

CUT TO:

49 OMIT 49  
50 OMIT 50  
50A INT. BILLY'S OFFICE AREA - ELEVATORS 50A

A few late WORKERS get on the elevator where Billy and Marla got off this morning. CAMERA SPOTS George, Lenny, and Mohawk, hanging back in the shadow of a nearby coffee station... watching the elevator, scoping it out, as the doors close and the electric numbers above the doors start tracking the car's descent.

CUT TO:

51 INT. LOBBY 51  
Kate, her hat off, heads for the elevators. Evening FUN-SEEKERS are replacing workers in the lobby.

51A INT. LOBBY ELEVATORS ANOTHER ANGLE 51A  
An elevator arrives in the lobby. As the doors open, LOW ANGLE finds the janitor's FEET and CLEANING CART getting off. After they're gone, the HEADS of George, Lenny, and Mohawk, arranged totem-pole-style, peek out of a low corner of the elevator.

52 OMIT 52

52A INT. BILLY'S OFFICE 52A \*  
Forster and a SECURITY GUARD come down the rows of deserted cubicles. The guard has a mean-looking DOG straining on a leash, SNIFFING at everything. As they near Billy's cubicle, the dog starts SNIFFING excitedly.

FORSTER

Hah! Good boy! I knew we'd find something in this guy's desk --

-- but as they reach Billy's desk, they find Daffy's paint PAW PRINTS tracking crazily over every surface. The dog keeps going bananas, but it's not drugs he smells -- it's the dander of the recently departed Daffy.

FORSTER (CONT.)

Look at this mess! What kind of footprints are these?

GUARD

Hard to say, sir. A possible gerbil.

(CONTINUED)



52A

CONTINUED:

52A

FORSTER

He's bringing pets to work. I don't believe this guy...it's not just plants. He's got to have livestock.

CUT TO:

52B

INT. LOBBY

52B

At the base of a lobby planter, CAMERA spots George, Lenny, and Mohawk. Unnoticed by passing PEOPLE, they're digging the nighttime world of the lobby.

53

INT. BILLY'S OFFICE

53

Kate, walking toward Billy's cubicle, stops as she HEARS a piercing WOLF-WHISTLE, ~~stare~~ at her. She turns sharply, looks around, sees nobody --

-- until her eyes light on a nearby ~~FILE~~ CABINET, where Daffy hangs out of a drawer, ogling her.

KATE

Gizmo, how'd you get up there?

53A

ANGLE - GIZMO IN VENT

53A

Gizmo, imprisoned in the vent, SEES Kate mistaking Daffy for him. He shakes his head, twitters, points to himself -- but he's too far away to get her attention.

53B

ANGLE - KATE AND DAFFY AS BEFORE

53B

Kate takes Daffy out of the drawer, but she's not happy about this -- especially when Daffy LEERS at her.

KATE (CONT.)

Billy said to take you home. You'd better stay in my purse till we get out of the building.

(CONTINUED)

53B

CONTINUED:

53B

She slips him into the purse, puts it over her shoulder. As Kate heads for the exit, an ANGLE into her purse...

54

ANGLE - KATE'S PURSE

54

...finds Daffy smirking.

DAFFY

(softly)

Wahoo!

CUT TO:

55

OMIT

55

56

INT. CANADIAN RESTAURANT - NIGHT

56

The restaurant is decorated in a Canadian motif; the salt shakers are hollowed-out hockey pucks. CAMERA finds a booth where Marla, drinking Jolt Cola from a wine glass, is edging closer to Billy, who's nursing a beer.

MARLA

Did you always know you were going to be an artist?

BILLY

Well -- I always liked to draw. When I was little, with my crayons, I would do these comic strips, and drawings of the teachers and stuff...

MARLA

I had crayons too, Billy. And when I was four years old, I was using them to write emoos to the other children. Even then, I knew.

BILLY

Huh. That's something.

MARLA

Isn't this great? We're finally getting to know each other. You can't do that in an office.

BILLY

Well, in there, everything's business --

(CONTINUED)

MARLA

Right. Now, let's talk strategy. You realize, this changes everything -- for you, me, the department...

BILLY

What does?

MARLA

Your relationship to Mister Clamp. Your access. I can see a future, Billy. I see more office space...embossed letterhead...I see us --

(lowers her voice)

-- swallowing up the publicity department.

BILLY

Wow.

*MON. 000 65*  
I'm being open with you, Billy. I haven't talked about these feelings with anyone.

BILLY

See, I usually don't pay too much attention to office politics and stuff. I have so much work to do on the illustrations --

MARLA

You have talent, Billy, and that's wonderful. It's a God-given blessing situation. But even an artist has to have goals.

BILLY

Definitely. It's like I was saying to Kate, I said, Honey, you know, for an artist --

Marla leans closer to Billy, her tone more intimate than before.

MARLA

I can help you reach those goals, Billy. If we join forces...

BILLY

Oh, we should definitely join --

Billy FEELS something in his lap. He looks down. It is Marla's stockinged FOOT.

(CONTINUED)

BILLY (CONT.)

-- forces.

Just at that moment --

CANADIAN WAITER (O.S.)

Sir?

-- a WAITER appears at Billy's side, holding a platter containing a large MOOSE HEAD sculpted out of CHOCOLATE. Billy is so startled to find the moose staring at him that he SPILLS his beer in his lap. Marla quickly withdraws her foot, and Billy blots at the spill with a napkin.

CANADIAN WAITER (CONT.)

You okay there, sir? Another Molson there, eh?

BILLY

No, uh, thanks. Everything's fine.

CANADIAN WAITER

This is a favorite Canadian dessert, sir. The chocolate moose. Can I cut you an another there?

BILLY

No, thanks, I, uh --I've really got to get going. I've got that -- appointment. I'm sorry about your, uh --

MARLA

Oh, that's okay --

(CONTINUED)

56 CONTINUED:

56

As Billy gets up from the booth, Marla -- not giving up without a fight -- grabs his tie. The waiter steps back, and Marla pulls Billy down close to her, planting a KISS on his cheek, leaving a lipstick imprint. When Billy slips loose, he finds the chocolate moose staring at him again.

MARLA (CONT.)

-- see you tomorrow.

BILLY

Good. Right.

He escapes the restaurant.

57

EXT. BILLY AND KATE'S BUILDING - NIGHT

57

Establishing their apartment house -- it's pretty run-down.

MON 00065

58

INT. BILLY AND KATE'S APARTMENT - KITCHEN

58

Kate has put Daffy on the kitchen counter. Nearby, she unwraps some Kentucky Fried Chicken. On the counter, SPOT a few of Rand Peltzer's seldom-used kitchen INVENTIONS.

KATE

Billy said to make sure and feed you before midnight...

As she arranges chicken and mashed potatoes on a plate, Daffy spots a BLENDER next to him. He recoils from it -- then, with an evil grin, he shoves it off the counter while Kate's back is turned, BREAKING it. When she turns and looks, Daffy has an innocent "oops" expression on his face.

KATE

Oh, God...you have to be careful here, okay, Gizmo? We don't have the money to replace things.

Daffy nods contritely. Kate brings him the food.

KATE (CONT.)

Let's see if you'll eat this --

Daffy grabs a chicken leg, opens his mouth as wide as Joe E. Brown's, clamps down on the drumstick, and strips all the meat off in one fast motion, bringing out a spotless bone.

With his other paw, Daffy tries the mashed potatoes. He hates them, and PITCHES what he's holding, getting half the wad on Kate and half on the refrigerator.

KATE (CONT.)

I don't know what Billy sees in you.

Daffy WHOOPS, grabs more chicken, and resumes eating.

CUT TO:

*	59	OMIT	59	*
*	60	OMIT	60	*
*	61	OMIT	61	*
*	62	OMIT	62	*
*	62A	EXT. BILLY AND KATE'S APARTMENT BUILDING - NIGHT	62A	*

Billy gets out of a taxi in front of the building, and hurries inside.

43./44./45.

63

INT. BILLY AND KATE'S APARTMENT (ENTRYWAY) - NIGHT

63

Kate answers the doorbell.

BILLY (O.S.)

It's me.

She undoes the deadbolts and opens the door. Billy rushes in.

BILLY (CONT.)

Hi. I'm sorry I'm late --

He gives her a fast kiss on the lips -- and, as he lets go of her, sees that she's SPATTERED with food.

BILLY (CONT.)

What happened to you?

Kate doesn't answer -- she's looking at the LIPSTICK mark on Billy's face.

KATE

Did you have a good meeting?

BILLY

Uh, yeah, it was fine. Where's Gizmo?

KATE

It's in the kitchen. Billy --

She FOLLOWS him to the kitchen.

BILLY

Did you feed him?

KATE

Yes --

BILLY

(calls ahead)

Hey, Giz, how you --

They come into the kitchen, which is a mess from Daffy's food-throwing. The Mogwai is hidden behind a little BARRICADE of Lean Cuisine boxes. As Kate and Billy enter, he THROWS a lump of frozen pineapple that nails Billy on the forehead.

(CONTINUED)

3 CONTINUED:

BILLY (CONT.)

Ow! Gizmo, what's --

Billy leans over the barricade and looks in -- as Daffy tosses a GLOP of cherry cobbler, splattering Billy's face.

BILLY

Kate...Kate, where did you find this guy?

KATE

In your office -- near that drawer, where you said -- Billy, look out!

Too late -- Daffy LOBS a single-serving PUDDING-PACK at Billy. It bursts on impact, staining his shirt.

BILLY

(to Daffy)

Where's Gizmo?

The Mogwai SPITS, then wings Kate with a piece of Salisbury steak. Billy looks at the wall clock: it's 11:15.

BILLY

We've got to get over there.

KATE

Billy -- you said there weren't going to be those --

BILLY

There won't be. Not if they don't eat after midnight.

KATE

(indicates Daffy)

What about -- him?

BILLY

We'll have to take him with us.

He snatches a Lean Cuisine box away and grabs Daffy, almost getting bitten in the process. Kate follows Billy as he takes the flailing Daffy into the living room and stuffs him into his leather daypack.

DAFFY

(semi-intelligible)

Wahoo! No! Elbow room! Don't fence me --

(CONTINUED)



63

CONTINUED:

63

The daypack jumps around wildly as Billy zips it shut.

BILLY

You ever want to get out of there,  
you better relax.

Daffy settles down to a low rumble.

BILLY (CONT.)

That's better.

They grab their coats, start toward the door.

BILLY (CONT.)

Mister Wing was right...

KATE

About what?

BILLY

When he came to take Gizmo back. I  
asked him how come he could  
understand what Gizmo was  
saying...he said you just had to  
know how *MON* listen. But he said I  
wasn't ready *000* for the  
responsibility. *65* and I'm not --

As they reach the door, the *BOOK* BUZZER sounds.

BILLY (CONT.)

Great.

KATE

Who could it be this late?

64

NEW ANGLE

64

Billy opens the door, and finds MURRAY FUTTERMAN, the snow plow  
driver from Gremlins, and his wife SHEILA.

KATE

Mister Futterman! Mrs.  
Futterman...

BILLY

We thought you were coming tomorrow --

MR. FUTTERMAN

We thought so too. The guys in my  
old outfit, they changed the date  
for the reunion. We tried to call  
you, but we had to get on the  
Greyhound.

(CONTINUED)

47A.

64

CONTINUED:

64

SHEILA

Thirty-two hours! We're sorry to  
come here so late --

KATE

No, no, that's okay. Would you  
like some coffee, or --

SHEILA

No, don't you go to any trouble,  
hon.

(CONTINUED)

MON-000 65

MR. FUTTERMAN

Boy, we tried to get a cab up here -- did you know they have Russian guys drivin' cabs in this burg? What if somebody gets in one of those cabs with a briefcase full of atomic secrets? Is anyone thinking about that?

SHEILA

Murray, you remember what Doctor Kaplan said. We're going to stay nice and calm --

(to Billy)

Murray was a little...distressed after, you know, what happened with those, um --

(mimes Gremlin)

MR. FUTTERMAN

Aah, I'm fine. I was just a little jumpy for a while --

Billy's daypack SQUEAKS. Billy slips the bag under his arm and squeezes it, forcibly quieting Daffy.

MR. FUTTERMAN (CONT.)

What's that?

SHEILA

It's okay, honey. I hear it too.

MR. FUTTERMAN

Of course you hear it too. What do you mean?

BILLY

It's, uh -- the plumbing here. It...makes noise sometimes.

Sheila, looking at Billy, spots something --

SHEILA

Oh, Murray -- I think we interrupted these two.

\*  
\*  
\*

(CONTINUED)

MR. FUTTERMAN

Huh?

Billy realizes what Sheila is talking about, as she takes out a handkerchief and dabs at the lipstick on his face.

BILLY

Oh, uh...that's from -- my boss. I did some stuff that she liked. I mean some work --

He tries to catch Kate's eye, but she avoids his look.

BILLY (CONT.)

Uh, the thing is -- I'm afraid you guys can't stay here. I mean, we'd love it if you could, but the, uh - - the building's being -- fumigated.

MR. FUTTERMAN

Bugs, huh? Yeah, you can't be too careful these days. All kinds of weird bugs comin' into the country...

SHEILA

Oh. Well, that's okay, Billy --

MR. FUTTERMAN

Sure -- we'll just book into a hotel.

BILLY

Really sorry...we'll call you...

He backs the Futtermans toward the door. AD LIB goodnights as Billy opens the door, forcing himself to look relaxed as the Futtermans go. He watches through the door for a beat, then closes it -- and finds Kate suspiciously eyeing his lipstick tattoo.

BILLY

What -- this? It was just one of those business things. You know, like -- "Great job." You don't believe me?

(CONTINUED)

64

CONTINUED: (3)

64

KATE

I believe you.

BILLY

We better get going.

CUT TO:

65

INT. CLAMP CENTRE - LOBBY

65 \*

The lobby CLOCK is at two minutes to midnight. There's lively action at the lobby's BARS, DANCE FLOOR, and FROZEN YOGURT STAND, where two teenage YOGURT JERKS serve CUSTOMERS.

YOGURT JERK 1

...so that's a Kona praline and banana-berry swirl with kiwis and peanut butter cups?

CUSTOMER 1

Yeah...or, wait, are the peanut butter cups all natural?

YOGURT JERK 1

I'm not sure...Alexis, are the peanut butter cups all natural?

As Yogurt Jerk 2 joins the discussion, a new ANGLE finds a furry PAW turning on two spigots on the yogurt machine. FOLLOW the two streams of goo over the machine's spill grate and down to the floor. Hidden from view by the counter, Mohawk, George, and Lenny reach for the trickling yogurt...

...check the lobby CLOCK as the time TICKS past midnight...

LENNY

Yum!

...and sloppily chow down. Up above, Yogurt Jerk 1 turns to the machine, sees the two spigots flowing. She's about to turn them off, but a complaining CUSTOMER stops her.

CUSTOMER 2

Miss, I asked for Oreo cookies and Gummy Bears -- this stuff is, like -- hair.

YOGURT JERK 1

Ma'am, we don't have anything that's like --

(CONTINUED)

65

CONTINUED:

65

But then Customer 2 and Yogurt Jerk 2 SEE it at the same time: a furry PAW reaching up to scoop M&M's from a topping bin.

CUSTOMER 2

What is it? It's a rat!

LENNY (O.S.)

Yum!

CUSTOMER 3

What's going on here? Did that woman say there are rats?

YOGURT JERK 2

Um, no, sir, she said there are no rats here --

66

EXT. CLAMP CENTRE

66 \*

Billy and Kate hurry into the building.

67

INT. LOBBY - BILLY AND KATE

67

As Kate and Billy enter the lobby, they HEAR the commotion at the frozen yogurt stand, and rush over to see what's going on.

CUSTOMER 1

I'm telling you -- <sup>MON. 000 65</sup> there was a thing in the trail mix.

CUSTOMER 2

...I don't just want a different yogurt, I want damages --

BILLY

(to Customer 1)

What kind of thing was in the trail mix?

CUSTOMER 1

I don't know, a furry thing. And it's supposed to be health food.

Billy checks the lobby clock -- 12:10. He pulls Kate aside.

BILLY

That's it. It's after midnight, and they've eaten. Now they'll make their cocoons...and if they get to water --

KATE

Come on.

(CONTINUED)

52.

67

CONTINUED:

67

She leads him quickly over to the elevators.

CUT TO:

68

INT. BASEMENT

68

Six stories underground, beneath the building and its parking floors. Yellow lamps, set in a concrete wall along a catwalk ledge, cast an eerie HALF-LIGHT on Kate and Billy.

KATE

It's along here...

They come to a deep, square RECESS in the wall. Inside is massive MACHINERY -- pipes, pumps, meters -- surrounded by a CHAIN-LINK CAGE.

KATE (CONT.)

This is where the water comes into the building.

(CONTINUED)

NOV 07 1985

68 CONTINUED:

68

BILLY

Great. Maybe if we shut it off,  
they'll even close the place  
down...

Billy goes to a corner of the chain-link cage and starts bending links back from the seam, trying to make a big enough opening to slip through.

69 INT. SYSTEMS CONTROL CENTER

69

One of the technicians gets a BEEP from his terminal. The night-time SUPERVISOR comes and looks over his shoulder at the monitor, which shows a blinking red diagram of the basement water machinery.

SUPERVISOR

Give me video.

The technician types a command, and a video IMAGE of Billy attacking the cage appears on the screen.

SUPERVISOR (CONT.)

Guards.

70 INT. BASEMENT

70

Billy and Kate have opened a seam of the cage. Kate stands clear as Billy tries to pull the side back, but a bright LIGHT hits his eyes --

GUARD

Back off! Put your hands up.

Billy backs off the cage and sees a GUARD coming toward him, flashlight and gun in hand. As he gets close, Daffy starts bouncing around in the daypack again. The guard trains his gun on the leather bag.

GUARD

What's in the bag, pal?

BILLY

Nothing.

GUARD

Oh yeah? Let's have a look.

BILLY

You don't want to --

The guard ignores him, opens the zipper, and LOOKS DOWN into the bag.

(CONTINUED)



GUARD

Aagghhh!

When the guard pulls his head up, Daffy is hanging onto the guard's NOSE by his teeth. The guard flails his head furiously around, until Daffy finally flies free --

BILLY

No!

-- and as the Mogwai's departing FOOTSTEPS are heard, the guard angrily puts Billy up against the wall, starts handcuffing him.

BILLY (CONT.)

We have to find him, before he eats something --

GUARD

(indicates his nose)  
He already ate something.

MON 00065

Billy looks around for Kate then realizes she's hiding in the shadows of the concrete recess, unnoticed by the guard.

BILLY

Look, we have to shut this building down. That thing that bit you -- there are more of them, okay? And they're going to turn into -- these monsters, and --

GUARD

Tell you what, pal -- you can tell the cops all about these monsters, I'm sure they'll be very interested...

As he takes Billy away, CAMERA holds on a spot over their heads...goes into a GAP between the concrete wall and ceiling...and finds three big COCOONS. Their slimy bodies gleam dully in the yellow lamplight. As we watch, the cocoons silently GROW and change, gathering strength...

BILLY

Listen, I'm not crazy. People are going to be in a lot of danger. They wreck things. They kill people. If they get out of here, they'll destroy the whole city...they'll destroy everything. Listen to me...

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\*  
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\*

CUT TO:

EXT. POLICE STATION - EARLY MORNING

71

A midtown precinct house. As Billy and Kate hurry out the front door, POLICEMEN in b.g. are leading a group of arrested STREET MIMES from a paddy wagon toward the station. Though in custody, the mimes continue their portrayals of walking against the wind, feeling up invisible walls, etc.

BILLY

Thanks for getting me out of there.

KATE

It was easy -- I just gave them next month's rent.

BILLY

When we get there -- go to your job, like normal, okay? And just keep your eyes open. What time is it?

KATE

Six-thirty.

They hit the early-morning street at a run.

*MON-000 65 CUT TO:*

\*72 INT. CLAMP CENTRE - LOBBY

72 \*

The early-morning arrivals are here -- PEOPLE opening their lobby businesses. In a SERIES of SHOTS, they lift the shiny, corrugated-metal security GATES that protect a NEWSSTAND...an ESPRESSO CAFE...

73 INT. BASEMENT CREVICE

73

Under the building, the Mogwais' slimy COCOONS begin to BURST OPEN, with acrid SMOKE swirling around them...

74 INT. LOBBY

74

The gates lift up on the TANNING SALON...the HAIR-CUTTING PARLOR...

75 INT. BASEMENT CREVICE

75

...as more cocoons BURST OPEN...

76 INT. VENT SPACE

76

Gizmo edges forward in the dark vent passageway --



NEWSSTAND LADY  
Eighty-six thirty-eight with tax.

BILLY  
(to Kate)  
I'm going to go up and --  
(to newsstand lady)  
How much?

NEWSSTAND LADY  
Four times nineteen ninety-five --

BILLY  
Put it on my bill.

(CONTINUED)

00065

79

CONTINUED:

79

He hands Kate a couple of flashlights as they start back across the lobby.

BILLY (CONT.)

Remember, they can't stand bright light. If one of them gets near you --

He's interrupted as Marla comes up to them -- and gives Billy a squeeze and a kiss before he has time to think.

MARLA

Good morning, Billy. That was so nice last night. We're going to have to do that again --

BILLY

Uh -- Marla, this is Kate, my --

MARLA

Oops, I'd better get going. See you upstairs, Billy.

Hi. <sup>Kate)</sup> Cute, ~~that~~.

She heads for the elevator.

BILLY

Uh, Kate -- listen, I think I better explain --

KATE

Don't do any explaining right now, okay? I'm too mad.

A guide calls Kate from the guide office.

GUIDE

Kate -- you're up, honey.

KATE

Excuse me. I have to go to work now.

BILLY

But -- look, I'm going up to Systems Control. If I'm not back down here in fifteen minutes --

KATE

Billy -- if we all get through today alive, you're in big trouble.

BILLY

Kate --

79

CONTINUED: (2)

79

She's out of earshot.

BILLY (CONT.)

Terrific.

As Billy heads for the elevators, HOLD on a nearby Miller's Outpost jeans store that opens onto the lobby. A couple of teenage girl SHOPPERS approach the SALES CLERK.

SHOPPER

Excuse me...do you have any styles that aren't, um, fringed?

They hold up several pairs of pants. All of them are "fringed" from the knees down -- as if they'd been CLAWED to tatters.

From the store's back room, we HEAR a whoop. It's familiar, but the VOICE has become deep, raspy, and much less innocent.

DAFFY (O.S.)

Wa-hoo!

CUT TO:

80

INT. SYSTEMS CONTROL CENTER

80

Billy comes in, to find Forster making his morning rounds among the technicians.

BILLY

Mister Forster --

FORSTER

Peltzer! What are you doing in this building? You got yourself arrested here last night, and you come back?

(to a technician)

Get security up here. He's out.

He starts to walk away, but Billy follows him.

BILLY

Mister Forster, we have to evacuate the building. Right now.

FORSTER

Oh, we do? Why's that?

(CONTINUED)

MON-00065

80

CONTINUED:

80

BILLY

There are...creatures in the building. They start out as these small, furry animals, but then they eat, and they go into cocoons, and then they become small, green --

\*  
\*  
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\*

FORSTER

This is drugs. It's got to be. You're on a groovy little trip, aren't you, Peltzer? Well, let me tell you something, Mister Flower Child --

BILLY

Just listen to me --

TECHNICIAN

Wait a minute, this is good. They start out furry, and then they have the cocoons...

BILLY

First they eat --

TECHNICIAN 2

Well, sure. you're going into a cocoon, you want to have a little something first.

CUT TO:

81	OMIT	81
82	OMIT	82
83	OMIT	83
83A	INT. CABLE TV STUDIOS	83A

Looking around apprehensively, Kate leads her tour group into the Clamp Cable TV operation. Among her charges today is KATSUJI, a 20-year-old Japanese tourist. Katsuji is loaded down with an amazing arsenal of PHOTOGRAPHY EQUIPMENT: half a dozen still cameras with a ton of lenses, and a video CAMCORDER. Photographing the hell out of everything, he falls behind Kate and the group.

KATE

Sir -- I'm sorry, but you have to keep up with the rest of the group...

(CONTINUED)

33A CONTINUED:

83A

Katsuji responds by ZOOMING in on Kate with the video camera.

KATSUJI  
Excellent! Thank you! Please give me some right profile as you continue speaking!

KATE  
Uh, If we're very quiet, we can go in here and watch a program being videotaped...

83B INT. MICROWAVE MARGE'S SET

83B

As Kate and her tourists quietly file into the studio, Marge's CAMERAMAN tracks her to a counter, where she puts a tray of canapes down beside a casserole.

MARGE  
Now, this week here on "Microwave With Marge" is our special "Salute to Luncheon Meats," and I'm very excited about the recipes, so let's just jump in with some hors d'oeuvres. You know, these bologna and bean dip roll-ups are so easy when friends drop over, and if you want to make it a little extra special, you can get some of these little sword-shaped toothpicks, you put that through the bologna, and that's your "Viva Zapata" appetizer. People are simply crazy about these...

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CUT TO:

84 INT. SYSTEMS CONTROL CENTER

84

As Forster fumes, the systems control technicians have an amused discussion of the Gremlin "rules" as explained by Billy.

TECHNICIAN 1  
Okay, wait -- what if one of them eats something at eleven o'clock, but he gets something stuck in his teeth --

TECHNICIAN 2  
A caraway seed.

TECHNICIAN 1  
Whatever, right, and then after twelve o'clock, it comes out -- now, he didn't eat that after midnight --

(CONTINUED)



74 CONTINUED:

84

BILLY  
Look, I didn't make the rules.  
There are --

FORSTER  
"The rules." I can't believe this.

(CONTINUED)

MON-00 065

84

CONTINUED:

84

TECHNICIAN 2

Or what about if he's eating in an airplane, and they cross the time zone --

But the technician's theory is out short, as --

-- TWO GREEN ARMS BURST OUT OF HIS CONSOLE, ripping aside control buttons and speaker grilles in a burst of SPARKS AND SMOKE.

Before the technician can move, the arms are going for his throat -- and MOHAWK, now a bloodthirsty Gremlin, emerges from the wreckage of the console, still CHOKING the technician.

TECHNICIAN 2 (CONT.)

Help -- me --

At the sight of Mohawk, Forster jumps back. Technician 1 tries to move on the Gremlin, but Mohawk takes a claw from his victim's neck and SLASHES Technician 1's arm, driving him back.

Billy pulls out his building-shaped flashlight and SHINES it at the Gremlin. Recoiling, the Gremlin lets go of the technician, who falls to the floor -- dead.

CUT TO:

85 OMIT 85

86 OMIT 86

87 INT. CABLE TV STUDIOS 87

As Kate and her tourists watch, Marge stirs an enormous, institutional-size SOUP POT on a kitchen stove.

MARGE

This is how we used to cook for big groups, before we had our microwave ovens and the other modern appliances. It would take days to plan the menu, and hours over a hot stove to do the cooking. But now, we can make this same tuna-noodle cheez-product chowder surprise in just a few minutes, and you can feed anything from a high school reunion to a complete chain gang with this kind of quantity.

Marge puts a lid on the soup pot.

(CONTINUED)

\* \* \* \* \*

MARGE (CONT.)

Whew! Now, if we step over here...

\*  
\*

But as she starts to turn away, the LIGHTS on the set suddenly DIM.

CAMERAMAN

Huh. Brownout or something.

Marge HEARS a TAPPING noise from inside the soup pot. Confused, she lifts the lid -- and JUMPS BACK, as LENNY -- now a GREMLIN, but his dopey face still recognizable -- sits up in the soup pot, wearing a chef's hat, and SPLATTERS Marge with orange noodle-casserole GOO. He whips out a TURKEY BASTER, and SQUIRTS Marge with it.

MARGE

AAAGGHHH! WHAT IS IT?

At the sound of Gremlin LAUGHTER, she wheels to see GEORGE, a GREMLIN in an apron, on counter behind her. As Marge turns to the Cameraman for protection, George points to two MICROWAVE OVENS at the rear of the set.

GEORGE

Mi-cro-wave!

*MON. 00065*

Kate's tourists turn to FLEE the studio -- the last to go is Katsuji, who photographs the Gremlins a mile a minute as he backs out of the room.

As the tourists go, the Gremlins turn savagely toward the ovens. George whispers to Lenny, who nods obediently and throws several METAL UTENSILS into the microwaves. The Gremlins close the ovens and start them up. The ovens fill with furious ARCS of blue light --

MARGE

Look out!

-- and THE OVENS EXPLODE, showering the set with GLASS. As Marge and her cameraman escape the studio, the ovens catch FIRE. The flames lick up toward the ceiling --

-- and set off the SPRINKLERS. George and Lenny grin, standing tall to shower in the spray. As the water hits, BUBBLES appear on the Gremlins' backs. Close on the bubbles, CAMERA finds the tiny heads of GREMLIN OFFSPRING, getting ready to burst out.

As the studio fills with the ominous SMOKE and COLORED LIGHT of Gremlin multiplication, Kate runs from the room.

CUT TO:

62A.

88 INT. XEROX ROOM

88

As the SOUND of a XEROX MACHINE in operation is heard O.S., CAMERA is CLOSE on the floor of a copying and office supply room, where a series of PHOTOCOPIES is piling up. The pictures are of Gizmo -- his body pinned down, his face contorted in pain. Each pose is slightly more tortured than the one before.

NEW ANGLE finds Gizmo in the flesh -- he's fastened by a web of SCOTCH TAPE to the document cover of a big copier. As Gizmo struggles helplessly, REVEAL MOHAWK at the controls, setting the machine for 100 copies.

Gizmo slides over the glass again and again, WINCING as he's hit by painful BURSTS OF BRIGHT LIGHT

MON. 00 065  
CUT TO:

89 OMIT 89  
89A INT. SYSTEMS CONTROL CENTER 89A

In the wake of Mohawk's attack, the technicians are both somber and rattled. They work urgently at their consoles, as a panicked Forster paces behind them, looking at their monitor screens.

TECHNICIAN 1  
Mister Forster, I show lighting brownouts in five locations.

TECHNICIAN 3  
I've got a climate control malfunction, floors fifteen and sixteen --

FORSTER  
What the hell's going on?

TECHNICIAN 4  
Uh, sir --

Forster goes over to Technician 4's station --

TECHNICIAN 4 (CONT.)  
(points to screen)  
The Pest Infestation Monitor...

-- and sees, on the technician's screen, an alarmingly rapid proliferation of DOTS, spreading over the diagram of the building. The dots started as a cluster in the cable TV studio area -- Microwave Marge's studio -- but they're spreading out to other floors, and moving around quickly.

FORSTER  
What is that? That's not rats, is it?

TECHNICIAN 4  
No sir, I'm afraid it's not --

A VIDEOPHONE RINGS near Technician 3; he grabs it.

TECHNICIAN 3  
Systems Control

KATE'S FACE fills the videophone SCREEN.

KATE (ON PHONE)  
Is Billy Peltzer there, please?

(CONTINUED)

89A

CONTINUED:

89A

TECHNICIAN 3

No, he said he was going to Mister  
Clamp's office -- hey, do you know  
anything about --

KATE

Thank you.

89B

INT. CLAMP CENTRE LOBBY/ELEVATORS

89B

She hangs up, runs toward the elevator and gets on.

89C

INT. ELEVATOR

89C

As the doors close, Kate breathlessly asks the elevator for --

KATE

Thirty-eight.

But the VOICE that croaks back isn't the usual elevator voice.

GREMLIN VOICE (V.O.)

Thir-ty-eigh

Kate's face registers HORROR. She jams on the "DOOR OPEN"  
button, but the door stays shut, and the elevator starts  
MOVING...

...before it jerks to a sudden STOP.

CUT TO:

90

INT. CLAMP'S OFFICE

90

Clamp's office is huge, immaculate, and fully outfitted with  
high-tech gadgets. The WINDOW looks down on a bank of CLOUDS  
pierced by the tips of New York LANDMARKS -- the Chrysler  
Building, etc.

Clamp hits the switch on a desk INTERCOM.

CLAMP

Have you shredded my mail from this  
morning?

SECRETARY (V.O.)

(over intercom)

I'm just finishing, Mister Clamp.

CLAMP

Good. Let's do some memos...

\*  
\*  
\*  
\*  
\*  
\*  
\*

(CONTINUED)

90

CONTINUED:

90

As he talks, Clamp goes over to a bank of VIDEO MONITORS on his wall. Some of them display spy-camera views around the building, while others are tuned to Clamp Cable channels. One of these catches Clamp's eye: it's showing It's a Wonderful Life in black and white.

JIMMY STEWART (ON TV)  
Merry Christmas, movie house!  
Merry Christmas, drugstore...

Scowling, Clamp pushes a button. The movie blossoms into garish, unlikelike COLOR.

91

INT. CLAMP'S OUTER OFFICE

91

Clamp's SECRETARY pushes the last of his morning's mail into the SHREDDER beside her desk -- it's a letter bearing the seal of the Vice President of the United States and starting "Thank you for your generous contribution..."

As the letter turns into paper spaghetti, the secretary leaves the shredder on, turns to her computer, and starts typing down Clamp's dictation. SPOT her prim pink SWEATER hanging on the back of her chair.

CLAMP (V.O.)  
(over intercom)  
First one, to Frager in Public Relations. Let's have the people in Chinatown give a street festival as a spontaneous outpouring of appreciation for what I've done for their community...

The secretary takes a hurried bite of a SANDWICH, then goes back to her typing. But CAMERA holds on the sandwich -- as the GREEN CLAWS of an otherwise O.S. GREMLIN slip a spring-loaded MOUSETRAP under the top slice of bread.

The claws withdraw from sight just as the secretary turns to pick up the sandwich again. She takes a bite -- and, though her back is to us, we HEAR the snap of the mousetrap and the secretary's SCREAM --

92

INT. CLAMP'S OFFICE

92

-- which Clamp also hears, over the intercom. He rushes into the outer office --

92A

INT. CLAMP'S OUTER OFFICE

92A

-- where he finds the Gremlin, wearing the secretary's pink sweater, sitting in her chair and typing at her computer.

(CONTINUED)

CLAMP

You're not my secretary.

The Gremlin responds by grabbing a SILEX POT of boiling-hot water from the nearby coffee station, and FLINGING the boiling water at Clamp --

-- who ducks it, as it SCALDS the paint on the wall behind him. Clamp makes a tentative move toward the Gremlin, who THROWS the empty Silex. It barely misses Clamp, and SMASHES against the wall.

The Gremlin JUMPS at Clamp, who tries to bat it away from his face, like a kid panicked by a moth --

-- but his flailing knocks the Gremlin back, so that its foot is caught in the hopper of the secretary's SHREDDER. Hating to do it, using only his fingertips, Clamp PUSHES the struggling Gremlin down into the machine --

-- which SPRAYS him out of the bottom like a black, bloody, eyes-only memo of DEATH.

As Clamp stands gasping beside the machine, the door to the corridor opens, and Billy bursts in. He sees the shredder, and the tattered Gremlin remains hanging from it.

BILLY

Sir -- are you all right?

CLAMP

I think so...I hate using these machines myself.

BILLY

Sir, I have to talk to you. There are a --

The door opens again, and a dishevelled Forster bursts in.

FORSTER

Mister Clamp, there's a situation in --

(sees shredder)

My God, what --

BILLY

(to Clamp)

Sir, please listen to me. There are more of these things -- maybe lots more. We've got to get people out of the building -- and we've got to close the building up. We've got to do it before sundown.

(CONTINUED)



CLAMP

Yeah? What happens at sundown?

BILLY

These -- things can't stand  
sunlight. It'll kill them. But  
once it's night time, they can get  
out, into New York. If that  
happens --

FORSTER

He should be in custody. He's  
dangerous.

CLAMP

Dangerous. This thing that was in  
here a minute ago -- that was  
dangerous. This guy's from the art  
department.

MON-000 65

(CONTINUED)

92A

CONTINUED: (2)

92A \*

FORSTER

Yeah? Ask him how he knows so much about these -- green things.

CLAMP

That's a good question, Bill. How do you know about them?

BILLY

Well -- um, you know that genetics laboratory, down on --

CLAMP

Of course. Those guys.

(to Forster)

I warned you that could be a problem tenant. We could have had three shrinks and a plastic surgeon in that space. But no...

CUT TO:

93 OMIT

93 \*

94 OMIT

94 \*

95 OMIT

95 \*

96 INT. ELEVATOR

96

59000 N. 00065

Kate's elevator, still stuck between floors, begins to ROCK violently. Kate jams on the Alarm button, but the only SOUND she hears is that of countless CLAWS outside, pounding and scraping at the elevator car.

The automated ELEVATOR VOICE talks on through the chaos.

ELEVATOR VOICE (V.O.)

You have requested a floor that is not part of the building at this time...

And now Kate SEES CLAWS tearing at the corners of the elevator car, trying to gouge their way inside. The O.S. SOUND of GREMLIN LAUGHTER echoes in the elevator shaft. Kate shrinks into the middle of the floor, her hands braced against the walls --

97 INT. CONTROL PANEL AREA

97

DAFFY is now a Gremlin, wearing an engineer's HARDHAT and a WORKSHIRT with DAFFY stitched on the breast. He's at an ELEVATOR CONTROL PANEL with floor-number indicators, etc. As he randomly hits buttons and turns dials, METERS shoot into danger zones and RED LIGHTS blink ominously.

68.

98 OMIT 98

99 OMIT 99

100 INT. ELEVATOR SHAFT 100

The elevator FALLS FAST TOWARD US. The GREMLINS hanging on the bottom of the elevator car realize that it's curtains, but it's too late for them to do anything about it --

-- but then the elevator STOPS MOVING --

100A INT. ELEVATOR 100A

-- and Kate regains her balance inside --

100B INT. CONTROL PANEL AREA 100B

-- until Daffy pushes one last button, and the control panel BLOWS OUT --

100C INT. ELEVATOR SHAFT 100C

-- and the elevator starts FALLING again, racing down the last few floors to the bottom. Just before impact, the FACE of a SCREAMING GREMLIN fills our FRAME --

101 INT. PARKING VESTIBULE 101

Two suburban LADIES walk to a bank of ELEVATOR DOORS from the O.S. parking garage.

LADY 1  
There are some nice shops here in the building...

102 INT. ELEVATOR 102

On landing, black Gremlin BLOOD splatters Kate as it GUSHES in through the SHATTERING floorboards.

103 INT. PARKING VESTIBULE 103

-- and the force of the fall THROWS the elevator doors open, so that the suburban ladies are suddenly face-to-face with the trembling, blood-soaked Kate.

LADY 1  
(indicates other elevator)  
We'll get the next one.

CUT TO:

69.

104

INT. CLAMP'S OUTER OFFICE

104 \*

where the argument is still going on.

BILLY

Sir, we have to make sure that none of these -- things get wet. If that happens --

CLAMP

I'll tell you what we have to do. We have to get a lid on this thing and keep it on. No cops, no media. We'll handle it.

(to Forster)

Go down to systems control and get on top of this thing.

FORSTER

Me? Um, but there might be --

(CONTINUED)

MON-00065

LEWIS

Not me.

WALLY

Hey! My vegetable medley!

Before Wally can stop him, a GREMLIN goes over to the potted VEGETABLE PLANTS with TUBES connecting them to a glass vial. He grabs the vial, EATS it...and stands still for a moment...

...as his EARS turn into leafy clumps of ROMAINE LETTUCE. Wally tries to move on him, but the Gremlin menaces him with a claw, and goes on to grab a vial from a CAULIFLOWER PLANT...

CHAOS ensues, as more Gremlins go after more vials and the scientists' efforts to stop them result mainly in trashed equipment:

ANGLE on a Gremlin trying a vial marked SEX HORMONE. The Gremlin's face registers big consumer satisfaction -- he downs the rest of the vial in one gulp.

My God!

DR. CATHETER (O.S.)

MON 00065

As the lab's chief researcher stands in the doorway, unable to believe his eyes, another GREMLIN grabs a vial attached to a BRAIN that sits in a tank of saline solution.

MARTIN

Oh no...

LEWIS

...not the brain hormone.

The Gremlin swallows the vial...twitches for a moment. He painfully croaks out a few WORDS --

BRAIN GREMLIN

I...want...to --

Then, suddenly, the transformation takes hold, in thrashing Jekyll-and-Hyde HISTRIONICS that send the Gremlin rolling on the floor. When he stands, he wears a pair of HORN-RIMMED GLASSES, and SPEAKS FLUENTLY in a new VOICE, similar to that of GEORGE PLIMPTON.

(CONTINUED)

BRAIN GREMLIN (CONT.)

-- talk a little bit about what's going on in this room, because I think there are some fascinating ramifications here for the future. When you introduce genetic material of research quality to a life form such as ours, which is possessed of a sort of -- I hesitate to use the word "atavism," but let us say a highly aggressive nature...

The other Gremlins, instantly bored with this guy, grab more vials and start turning ANIMALS loose from their cages, as the scientists try in vain to stop them.

BRAIN GREMLIN (CONT.)

...for example, that fellow over near the, I believe that's a common bat of the order Chiroptera -- the only mammals, I might add, capable of true flight...

Indeed, a GREMLIN is approaching the cage of the BAT who's being desensitized to light for messenger purposes. The Gremlin grabs a collecting VIAL connected by surgical tubing to the bat's body. The Gremlin swallows the vial, then stands watching, surprised, as his hands become WEBBED, like bat wings.

While this is happening, the Brain Gremlin walks over to the Bat Gremlin.

BRAIN GREMLIN

Nice wings! Might I have a brief word with you?

The Bat Gremlin looks curiously at him.

BRAIN GREMLIN (CONT.)

My friend, you have...potential. I want to help you be all that you can be...may I?

As he continues talking, he plucks the intravenous tube from the bat's body, and happily JAMS the needle into the Bat Gremlin's skin. The bottle with the sunshine logo on it drains quickly...

(CONTINUED)

BRAIN GREMLIN (CONT.)

As I'm sure you're aware, sunlight poses a problem for our...ethnic group. We don't tan, we don't burn -- frankly, we just become a rather unappetizing sort of photochemical leftover. Thus, this formula...specially designed for those of the nocturnal persuasion...to make bright light no problem whatever. That will be of crucial usefulness where you'll be going...

\*  
\*  
\*  
\*  
\*  
\*

The Brain Gremlin yanks the IV needle from the Bat Gremlin's skin. The Bat Gremlin's expression asks: "Where I'll be going?"

\*  
\*

BRAIN GREMLIN (CONT.)

You have wings, my friend. Flap them.

The Bat Gremlin does -- and TAKES OFF, soaring near the ceiling as the twin scientists chase him.

LEWIS AND MARTIN

Down! Down!

BRAIN GREMLIN

(to Bat Gremlin)

To the window, my friend! A world of possibilities opens itself to you! Throw off the old constraints...

The Bat Gremlin wings toward one of the polarized glass windows...

BRAIN GREMLIN (CONT.)

There it is...the Apple...the city so nice they named it twice... check it out one time -- won't you?

...and SMASHES THROUGH IT, leaving a jagged bat silhouette in the glass behind him. The other Gremlins shrink from the invading rays of SUNLIGHT, but the Bat Gremlin flies free...

...soaring into the SKY above New York.

CUT TO:

107

EXT. NEW YORK - PIGEON ON STATUE

107

A PIGEON perches on a stone statue with which pigeons have been well acquainted. Sunning himself, he's surprised as --

-- PLOP! -- a glob of GREEN GOO hits him on the head.

CUT TO:

108

OMIT

108 \*

109

OMIT

109 \*

59000 NOM



110	OMIT	110 *
111	OMIT	111 *
112	OMIT	112 *
113	INT. GRANDPA FRED'S SET	113

The threadbare horror host is taping again. He blows some prop  
DUST off a reel of film.

(CONTINUED)

MON 00065

13 CONTINUED:

GRANDPA FRED

...tonight we've got a classic  
horror movie, from Grandpa Fred's  
special dungeon --

Fred is interrupted by a MOAN -- not the normal weak moan on  
the tape, but a genuinely scary GREMLIN moan.

He turns around, and sees a grinning GREMLIN emerge from behind  
the prop tombstone. As Fred heads back there, two other  
GREMLINS join the first one, and the three of them watch him  
intently.

DIRECTOR (O.S.)

Fred, what's the story with those  
-- things?

GRANDPA FRED

Uh...I don't...

One of the Gremlins takes the reel of film from Fred, unreels  
a little from the loose end and holds it up. A second Gremlin  
looks at a frame -- mimes terrified shock, then CLUTCHES his  
chest and falls back onto the floor. The other Gremlins LAUGH.

GRANDPA FRED (CONT.)

Uh -- that's right, it's really  
scary --

The other two Gremlins put their faces alongside Fred's and make  
scary snarls. They like it here

DIRECTOR (O.S.)

Boy, that's creepy. Okay,  
rolling...

GRANDPA FRED

Uh -- Grandpa Fred and his Friends  
have something horrible in store  
for you tonight...

The Gremlins nod in gleeful agreement.

CUT TO:

114 INT. LOBBY

114

ANGLE - BAR

A few PEOPLE are drinking here, but they pay little notice to  
the NEWSCASTER on the TV set over the bar.

(CONTINUED)

114

CONTINUED:

114

NEWSCASTER

...of major mechanical problems today at the Clamp Centre office building. Reached by Hotline News, a spokesman for developer Daniel Clamp says there's nothing to worry about, that these are just the normal "glitches" that a new building goes through in the first few months. Turning to sports...

115

ANGLE - SALAD BAR

115

Salad bar CUSTOMERS are heaping their plates.

CUSTOMER 4

My broker says the strongest things in the economy right now are cigarettes and men's magazines.

CUSTOMER 4

Really.

CUSTOMER 4

Of course, he's been in jail for a while now...

Customer 4 reaches under the salad bar's sneeze-guard with the plastic tongs to pull a clump of lettuce from the bin -- and is horrified to discover that he is holding an ALL-VEGETABLE MUTANT GREMLIN by the ear. This horribly smiling thing has RADISHES for eyes, CORN-row hair, CAULIFLOWER ears, STRINGBEAN lips and -- as it opens its mouth -- a darting WAX-PEPPER TONGUE.

As other customers recoil, horrified, Customer 4 tries to drop the Vege-Gremlin, but, baring its sharp ARTICHOKE TEETH, it reaches out with CARROT fingers to grab his shirt and pull him THROUGH the sneeze guard.

CUT TO:

116

OMIT

116

116AA

INT. CLAMP CABLE STUDIOS

116AA

In a Clamp Cable TV studio, LEONARD MALTIN is taping an "At the Movies"-type show called "THE MOVIE POLICE."

LEONARD MALTIN

And now for our videocassette consumer watch --

He gingerly holds up a videocassette of the first Gremlins movie as if it is a long-dead fish.

(CONTINUED)

116AA CONTINUED:

116AA

LEONARD MALTIN (CONT.)

Here's one that's just been re-released on video, and if you're thinking of renting it, I can think of a lot of better things to do with three dollars...

Leonard is unaware of the REAL GREMLINS that have snuck into the studio and are creeping up on him from behind --

LEONARD MALTIN (CONT.)

...such as burning them. In fact, burning this movie wouldn't be a bad --

The Gremlins ATTACK, savagely clawing at Leonard, who quickly goes down out of view -- except for his flailing hands.

LEONARD MALTIN (CONT.)

Wait! No! I was kidding! Look -- two thumbs up! AGGGHHHHHH!

CUT TO:

166A INT. LOBBY - ANGLE - STOCK BROKERAGE

116A

In the Clamp Centre lobby's small STOCK BROKERAGE office, a BROKER in a "power tie" is working his phones when --

BROKER

AGGGHHHH!

-- he finds a GREMLIN on his desk, staring at him.

BROKER (CONT.)

(into phone)

What? Nothing. Think about those bonds. 'Bye.

(hangs up)

The Gremlin points an accusing claw at the broker.

GREMLIN

Nice tie!

\*

The broker starts yanking the tie off, but the Gremlin SWIPES at him, and he beats it, as WIDER ANGLE REVEALS a number of OTHER GREMLINS also chasing brokers off, and grabbing their phones --

GREMLINS

(variously, on phones)

Buy! Sell! Sell! Buy! Sell!

SPOT the Brain Hormone Gremlin, kicked back in a broker's chair, talking on a phone.

(CONTINUED)

116A

CONTINUED:

116A

BRAIN GREMLIN

...yes, I'd say it's a full-scale  
panic. Are you having a run on the  
banks there yet? Well, it's rather  
brutal here...we're advising our  
clients to put everything they've  
got into canned food and  
shotguns...yes...

The TICKER DISPLAY on the wall speeds up, going NUTS.

117

ANGLE - LOBBY DOORS

117

PEOPLE who've seen the invading Gremlins start fleeing through  
the front doors.

118

INT. STAIRWELL

118

Kate, bruised, haggard, and splattered with Gremlin blood, makes  
it upstairs to a stairwell door, and opens it --

*MDN-04065*

119

INT. LOBBY

119

-- to find a scene of building MAYHEM in the lobby. As panicking PEOPLE try to flee the swarming Gremlins, CAMERA surveys the carnage from Kate's POV:

GREMLINS at the frozen yogurt stand shoot streams of WHIPPED CREAM at fleeing WORKERS...

A BARTENDER, his body covered with Gremlins, falls to the floor, trying to shake them loose...

At the salad bar, the ALL-VEGETABLE GREMLIN terrifies fleeing people with his freakish face.

A WOMAN SCREAMS AND DUCKS as a GREMLIN SWINGS TOWARD HER on a sparking electric cable torn from the ceiling...

PEOPLE desperately scramble toward the exit doors, but the lobby is becoming an obstacle course of rubble as the Gremlins trash it.

Kate takes momentary cover behind a pillar, gathering her nerve -- then MAKES A BREAK across the lobby, running for a FIRE ALARM on the back wall. As she reaches it, a raincoat-wearing FLASHER GREMLIN blocks her way, and flips open his coat to flaunt his reptilian underbelly.

Kate KICKS the flasher Gremlin out of her way, and pulls the ALARM. In the Clamp Centre, of course, the fire alarm isn't some old-fashioned bell or siren. Instead, melodramatic MUSIC builds under a documentary-narrator VOICE --

FIRE VOICE (V.O.)

Fire! The untamed element...  
oldest of man's mysteries...

120

INT. AN OFFICE CORRIDOR

120

WORKERS in an upstairs corridor, as yet unreached by the Gremlin invasion, stop to listen to the P.A. voice.

FIRE VOICE (V.O.)

Giver of warmth, destroyer of  
forests...right now, this building  
is on fire...

WORKER

What?

FIRE VOICE (V.O.)

Yes, the building is on fire.  
Leave the building...enact the age-  
old drama of self-preservation...

(CONTINUED)

CONTINUED:

120

WORKER 2

Fire! Fire!

PEOPLE from offices start beating it toward the stairwell exit.

CUT TO:

121 EXT. CATHEDRAL - DAY

121

Mr. and Mrs. Futterman, dressed for sightseeing, arrive at the handsome old CATHEDRAL OF SAINT EVA MARIE. In b.g., SPOT a CONSTRUCTION CREW repairing the sidewalk in front of the cathedral.

SHEILA

Oh, Murray -- what a beautiful building!

MR. FUTTERMAN

Beautiful? Looks like somethin' out of the dark ages.

True, Saint Eva Marie's architecture is on the heavy side...as CAMERA notices the ornate windows and the cornices topped with spooky stone GARGOYLES --

Wait a minute. That one there...that's no gargoyle...

MR. FUTTERMAN (CONT.)

Hey!

SHEILA

What is it, Murray?

It's the FLYING BAT-GREMLIN -- and it leaves its perch to fly STRAIGHT AT HIM --

MR. FUTTERMAN

Hey! Help!

He flails at the Gremlin, batting it away from him, but it keeps coming back -- as Sheila stands back, too terrified to move --

SHEILA

Murray, what is it?

MR. FUTTERMAN

It's them!

(to pedestrians)

Help me! Somebody help me!

But the NEW YORKERS on the sidewalk continue past him, oblivious. Mr.

(CONTINUED)

121 CONTINUED:

121

Futterman grapples with the Gremlin, trying to get hold of its slashing claws. His face is CUT -- and his wrist -- but he grabs hold of one claw, then the other, and manages to FLING the struggling Gremlin away from him, so that it tumbles, off balance, into the construction crew's churning CEMENT MIXER --

As Sheila rushes to Murray's side, the Flying Gremlin emerges from the cement mixer's thick whirlpool, coated with gray cement. Murray braces for another attack -- but the cement weighs the Gremlin down so much that all it can do is flap its wings slowly, lofting painfully toward the cathedral, as the cement starts HARDENING --

-- and as the Gremlin regains his perch, the cement solidifies, so that he is now a Gargoyle for real -- and for good.

Mr. Futterman catches his breath --and takes off running.

SHEILA

Murray -- where are you going?

MR. FUTTERMAN

We have to tell Billy! Come on!

Sheila follows him.

CUT TO:

122 INT. CORRIDOR

122

In b.g., PEOPLE from offices are fleeing the "fire." Billy and Forster, hurrying toward the Systems Control Center, almost trip over a number of escaped LAB ANIMALS, who are fleeing down the hall.

The animals are followed by the breathless Dr. Catheter, who is hurrying even faster. Dr. Catheter's mind has apparently snapped.

DR. CATHETER

The horror! The horror! The breakage!

BILLY

What? What happened?

DR. CATHETER

What happened? They fought back, that's what...things...stuff --

He grabs Billy's shirt.

DR. CATHETER (CONT.)

I swear to God...I will never... hurt anything again...they are all part of the great chain of being...there are things that man was not meant to splice...

\*  
\*  
\*

(CONTINUED)



122

CONTINUED:

122

FORSTER

The hell is he talking about?

BILLY

Try and calm down -- where were  
the --

But as Billy tries to understand Dr. Catheter --

123

TRICK SHOT

123

-- our FRAME starts to JITTER, as there's something wrong with the projector. Then the film FREEZES as caught in the gate. A BURN spot appears, consuming the image of Billy and the others. The FRAME fills with WHITE LIGHT and we HEAR a FLAPPING SOUND, as if the reel were spinning uselessly in the projector.

124

INT. OUR THEATER

124

In the stereo surrounds, we begin to hear the SOUND of O.S. GREMLIN LAUGHTER. Gremlin SILHOUETTES appear on the screen, making shadow bunnies with their claws, competing for space, hitting and shoving each other.

125

OMIT

125 \*

126

OUR SCREEN

126

The FRAME is filled by a grainy black and white TITLE CARD reading "SUN WORSHIPER FILMS PRESENTS VOLLEYBALL HOLIDAY."

127

INT. OUR THEATER

127

A MOTHER shields her pre-teen DAUGHTER's eyes from the offscreen sun worshipers as the rest of the audience GASPS. She drags her child from her seat.

128

INT. LOBBY - OUR THEATER

128

The mother storms out of the auditorium and accosts the beleaguered-looking MANAGER.

MOTHER

I can't believe it! This is worse than the  
first one!

A MAN covered with film, obviously the PROJECTIONIST, staggers up to the manager. His clothes are in tatters.

PROJECTIONIST

I quit! Call the union! Call the National  
Guard!

A MAN who has been getting popcorn at the nearby candy counter turns and comes over to the group. He is STEVEN SPIELBERG.

(CONTINUED)

SPIELBERG

What seems to be the trouble here?

PROJECTIONIST

Those things! They've taken over the projector! They refuse to run the rest of the picture! They want to see Snow White and the Seven Dwarfs!

SPIELBERG

Damn! I knew I should have directed this one myself!

(beckons across lobby)

Hulk...

HULK HOGAN, in full wrestling regalia and carrying Raisinets, comes over to join Spielberg. Spielberg points a finger upward -- toward the projection booth in OUR THEATER.

Hogan, quickly grasping the situation, addresses the Gremlins in the booth.

HULK HOGAN

Okay, you guys listen up! People paid good money to see the movie! When they go out to a theater, they want cold sodas, hot popcorn, and no monsters in the projection booth. Do I have to come there myself? Do you think the Gremlins can stand up to the Hulkster? Well, if I were you, I'd run the rest of the picture right now.

(to audience)

Sorry, folks. It won't happen again.

129 OMIT

129

130 OMIT

130

131 INT. CABLE TV CONTROL BOOTH

131

...and OUR FILM RESUMES, in a new setting: the Clamp Cable Network control booth.

Grandpa Fred comes into the control room to find multiple MONITORS showing the signals of several New York TV STATIONS to a deserted room. As Fred watches, PAN three monitors showing NEWSPEOPLE in front of the Clamp Centre Building. The scene behind the newspeople is chaos -- POLICE barricades, REFUGEES from the building, a CURIOUS CROWD, etc.

NEWSPERSON 1

...many conflicting reports from people who've come out of the building...

(CONTINUED)

NEWSPERSON 2

...stories about a fire, but also reports of an attack by some sort of animals -- again, none of this is confirmed...

NEWSPERSON 3

...people who are quite hysterical, talking about some sort of "green men" -- unfortunately, police are not permitting any news media into the building at this time, so we're unable to bring you first-hand coverage, but as soon as...

Fred's face registers what he's thinking: this is it. His break. He runs out into the corridor...

INT. CORRIDOR - FOLLOWING FRED

...where Katsuji, the camera-happy tourist from Kate's tour group, is fleeing down the hall from some fresh disaster.

GRANDPA FRED

Hey!

KATSUJI

Yes?

GRANDPA FRED

Can you work a TV camera?

Katsuji smiles proudly.

KATSUJI

Work a camera? I master the camera!

CUT TO:

INT. MARLA'S OFFICE

Oblivious to the chaos in the rest of the building, Marla is trying to work in her darkened office, reading paste-up boards with a match.

MARLA

(mutters)

Terrific...a screaming catastrophe  
holocaust murder deadline  
emergency rush, and there's no  
lights...

(CONTINUED)

Angrily, she picks up the receiver of her video-phone. The little SCREEN fills with a CARD reading "PLEASE STAND BY."

MARLA (CONT.)

Great.

(CONTINUED)

MON 00065

83.

133 CONTINUED: 133  
 She hangs up, goes back to work.

CUT TO:

134 OMIT 134 \*

135 OMIT 135 \*

135A INT. LOBBY - ENTRANCE TO TOY STORE 135A \*

From the lobby TOY STORE, we hear the NOISE of Gremlin laughter and clattering machinery.

135B INT. TOY STORE 135B \*

On a big MODEL TRAIN DISPLAY, Mohawk and a bunch of his hench-Gremlins are torturing Gizmo. Dressed in engineer's hats, the Gremlins have tied the helpless Gizmo to the tracks. As a vicious Lionel bears down on Gizmo,

CUT TO:

136 INT. GENETICS LAB 136

Billy and Forster follow Dr. Catheter in, to find a RIOT of Gremlins, BINGEING on genetic elixirs and TRASHING lab equipment.

Forster is quickly waylaid by the Gremlin who drank the sex hormone earlier, and has become a mutant, amorous GIRL GREMLIN, with blonde hair and big red LIPS. She develops an instant crush on Forster, her HEART pounding half-out of her chest.

The Girl Gremlin jumps up onto Forster's chest, embraces his neck, and moves in for a KISS.

FORSTER

Get it off me --

But Dr. Catheter is rushing to a CABINET at the back of the lab...

DR. CATHETER

I've got some small assault weapons...

(CONTINUED)

136

CONTINUED:

136

...while Billy SEES a GREMLIN eat the LIGHTNING-BOLT VIAL that was injected into the rat earlier. The Gremlin shudders through the reaction, but seems not to change...until he spots an ELECTRIC SOCKET and touches his claw to it. The Gremlin DISAPPEARS into the socket, as if swallowed by it...

...as Forster backs out of the room, the Girl Gremlin now hanging on fiercely to his leg...

...and Dr. Catheter, in b.g., SCREAMS as he takes his arm out of the cabinet with a GREMLIN attached by the teeth. Trying to shake it off, catheter goes TRIPPING through the wrecked lab, CRASHING into equipment. Now a number of other GREMLINS see the scientist on the defensive, and pile onto him, sending him stumbling to the floor...

...and Billy's attention is caught by MOHAWK, who's zeroing in on the cage containing the TWELVE-INCH SPIDER that Billy saw earlier. A surgical tube runs from the hairy spider's body to a small glass VIAL with a spider logo on it. Billy moves to stop Mohawk --

-- but now the Gremlin who disappeared into the electric outlet EMERGES FROM ANOTHER SOCKET, across the room. He is different now -- seemingly made of pure, crackling ELECTRICITY. He flies close to Billy, forcing him to back away, so that Mohawk can grab the vial attached to the spider and escape from the lab.

Finished with Billy, the ELECTRIC GREMLIN wafts himself onto a table full of scientific MACHINERY. He touches his glowing claw to a cyclotron. It spins crazily, then SHORTS OUT in a shower of SPARKS and SMOKE...

...while, on the floor below, the Gremlin mob finishes off Dr. Catheter.

CUT TO:

137

INT. CLAMP'S OFFICE

137

The tycoon is talking on the phone --

CLAMP

...just tell them everything's under control, we've just had a few

--

Clamp stops as he SEES a wall monitor with a "CLAMP NEWS NETWORK" sign under it. Grandpa Fred stands amid the LOBBY CARNAGE, covered by Katsuji's slightly jerky hand-held CAMERA. Clamp, whitening, flicks the SOUND on.

(CONTINUED)

84A.

137

CONTINUED:

137

GRANDPA FRED (ON TV)  
...this invasion by strange  
creatures, perhaps from another  
galaxy...or a dimensional warp...

CLAMP  
Dracula...?

As Fred speaks, Katsuji's CAMERA catches a fast GLIMPSE of  
GREMLINS in kids' clothes frolicking past in b.g. It's hard for  
Fred to shake his horror-movie training --

(CONTINUED)

MON-00065

137 CONTINUED:

137

GRANDPA FRED (ON TV)  
 ...and, just a moment ago, in a  
spine-tingling, blood-chilling  
 incident --  
 (catches himself --  
 turns newsy)  
 -- uh, they continue to plague this  
 troubled structure throughout what  
 has been a turbulent and tumultuous  
 afternoon...

CLAMP  
 Oh, shit.

CUT TO:

138 EXT. CLAMP CENTRE BUILDING

138 \*

As the CROWD builds outside the building, one of the frustrated  
 TV newspeople argues with a COP.

NEWSPERSON 2  
 Look, just let us in there. We'll  
 take the responsibility --

COP  
 Forget it, pal. Most of the people  
 are out of there now, anyway.

NEWSPERSON 2  
 Then what's in there? Look, I've  
 been in Beirut --

COP  
 Yeah? I bet they miss you there.  
 (to crowd)  
 Let's move back, folks...

CUT TO:

139 INT. XEROX ROOM

139

In the same Xerox room where he was tormented with the copying  
 machine and the rubber cement, Gizmo is undergoing his worst  
 torture yet at the hands of George and Mohawk, who have lit  
 CENSERS and put on Inquisition-style ROBES for the occasion.

The defenseless Gizmo is TIED with heavy twine to the top of a  
 paper-cutting TABLE. Above him, George hangs by one arm from a  
 high SHELF. In his other claw, George holds a PENDULUM rigged  
 up from a T-square, a protractor, rubber bands...

(CONTINUED)



139

CONTINUED:

139

...and a gleaming-sharp EX-ACTO KNIFE. As George swings the pendulum, the knife blade moves closer to Gizmo's chest, a fraction of an inch each time.

Pacing back and forth on the floor below, Mohawk CACKLES at Gizmo's dilemma. Like a villain swilling whiskey, he gulps from the vial he stole in the genetics lab, the one with the spider logo on it.

The blade moves closer...grazing Gizmo's fur...but as it SLICES the topmost fibers of the twine that holds him down --

-- a CHANGE comes over Gizmo's expression. This is one Mogwai who's had enough. He sets his jaw in angry determination, and BURSTS the frayed twine, freeing one arm -- then another --

George grabs the T-square like a scythe, and tries to hack at Gizmo with the knife blade --

-- but Gizmo GRABS the pendulum and PULLS down hard, so that George TUMBLES from his shelf --

-- and LANDS ON MOHAWK. Before the Gremlins can get to their feet, Gizmo scrambles down from the table --

140

INT. HALLWAY

140

-- and runs into the corridor, dodging Mohawk's grabbing CLAW, making for freedom.

MON. 900 65 CUT TO:

141

OMIT

141

142

EXT. CLAMP CENTRE BUILDING

142 \*

Two FIRE ENGINES have pulled up outside the building. As FIREMEN connect their hoses to hydrants, COPS push the CROWD back to clear a path to the door for the firemen.

As the breathless FUTTERMANS arrive at the building, they SEE a TV NEWSPERSON interviewing the nearly hysterical Microwave Marge beside the door.

(CONTINUED)

141 CONTINUED:

141

Forster stumbles backward, but the Electric Gremlin jumps at him, and at its touch, Forster's body too is covered by electricity. He WRITHES in the grasp of the power, and finally throws the Gremlin off.

As the Electric Gremlin disappears into a socket, Forster REELS backward, dazed, stumbling. His hair is on end, his eyebrows charred, and he's knocking over furniture. He's alive -- he just doesn't know what planet he's on.

CUT TO:

142 EXT. CLAMP PLAZA BUILDING

142

Two FIRE ENGINES have pulled up outside the building. As FIREMEN connect their hoses to hydrants, COPS push the CROWD back to clear a path to the door for the firemen.

As the breathless FUTTERMANS arrive at the building, they SEE a TV NEWSPERSON interviewing the nearly hysterical Microwave Marge beside the door.

MARGE

...and, and then these horrible green things came into the kitchen, and they, they put all kinds of metal utensils and cookware into the units, the ovens, which you should never, it's not like your conventional oven, it produces a, a reaction, and it exploded, and the horrible things were, they were laughing, and --

Hearing this, Mr. Futterman pushes his way to the entrance and blocks the firemen's path.

MR. FUTTERMAN

Hold it! Wait! No water!

FIREMAN

What?

(CONTINUED)

M.C. 00065

142

CONTINUED:

142

MR. FUTTERMAN

It's not fire in there -- it's gremlins. If you get water on 'em, they just multiply.

(to cop)

You gotta let me in there. I know how to deal with it.

SHEILA

Murray --

The cop blocks Mr. Futterman's way.

COP

Uh, sure, pal -- look, why don't you calm down a little? Just --

MR. FUTTERMAN

Don't talk to me like I'm crazy -- (realizing it himself)

I was never crazy. I'm fine.

MON 00065

CUT TO:

143

OMIT

143

144

INT. CLAMP'S OFFICE

144

Billy comes into Clamp's office to find the tycoon pacing nervously. \*

CLAMP

Bill -- how's it going out there? Any progress? Just tell me there's progress.

(CONTINUED)

14 CONTINUED:

144

BILLY

I'm afraid it's pretty bad right now, sir --

CLAMP

Bad? It's horrible. There are people in this building. Real lives. You have any idea what kind of lawsuits we're looking at here?

BILLY

Yes sir. We'll have to --

But as he speaks, the ELECTRIC GREMLIN emerges from a wall socket behind Clamp...

BILLY (CONT.)

Watch out!

Clamp turns to SEE the Electric Gremlin GLIDE swiftly through the air, coming straight at him --

CLAMP

Help --

Billy grabs the RECEIVER of a VIDEO-PHONE and steps between Clamp and the Electric Gremlin. At the last possible instant, he holds the receiver up in the Electric Gremlin's path. The glowing beast touches the mouthpiece...

...DISAPPEARS inside...and shows up an instant later on the video-phone's SCREEN -- trapped, writhing in pain, as RECORDED VOICES bounce around it and issue from the phone's SPEAKER.

RECORDED VOICES (V.O.)

(variously)

If you want to make a call, please hang up and try again...We're sorry -- all circuits are busy now...

BILLY

He's in the phone system...on hold. That should take care of him for a while.

RECORDED VOICE (V.O.)

While waiting, we invite you to listen to a brief interlude of recorded music.

(CONTINUED)

CONTINUED: (2)

144

The MUSIC begins: a cheery Muzak rendition of "Raindrops Keep Fallin' on My Head." The Electric Gremlin WRITHES more fiercely, his pain doubled.

CLAMP  
Uh, Bill -- thanks.

BILLY  
Sure. Mister Clamp, we have to stop these things from leaving the building. If they get out, that's it for New York -- at least New York.

Clamp nods gravely, and takes a VIDEOCASSETTE from a drawer.

CLAMP  
I thought this would never run, Bill -- but maybe it will.

BILLY  
What is it?

CLAMP  
The sign-off. The big sign-off.

He puts the tape into a VCR head under his wall monitors. Several MONITORS fill with a MONTAGE OF IMAGES -- "beauty shots" of animals, sunsets, beaches.

ANNOUNCER (V.O.)  
Because of the end of civilization, the Clamp Cable Network now leaves the air. We hope you have enjoyed our programming -- but, more important, we hope you have enjoyed...life.

As the montage continues, a Tiffany-type POP SINGER sings a sprightly version of an old hymn:

SINGER (V.O.)  
Yet in my dreams I be  
Nearer my God to thee...

Clamp, watching, wipes away a tear.

CLAMP  
It's beautiful, isn't it?

(CONTINUED)

BILLY

Yes -- listen, sir, can you set the clocks in the building ahead three hours? All of them?

CLAMP

Bill, there's nothing we can't do in this building. Why?

BILLY

Sunlight kills these things. That's why they're still in here. But when it's sundown -- or when they think it is -- they'll all get together in one place, so they can go out. They'll all be in the lobby.

CLAMP

Right. That's the only way out -- the front doors.

He takes out a pocket computer-scheduler, and pushes a few buttons.

CLAMP (CONT.)

The sun sets at --  
(reads)  
-- seven-twenty-five.

BILLY

So around four-twenty -- just before they try to leave -- that's when we can make our move.

CLAMP

I like that. They're off balance, we've got information they don't -- that's when you can really take someone out. What is our move?

BILLY

It's just an idea...you'll have to set it up. From outside the building, if you can get out there.

CLAMP

Yeah -- I've got my own entrance. You should get out too.

(CONTINUED)

144 CONTINUED:

144

BILLY

There's some things I still have to take care of in here. Things and...people.

CLAMP

This idea of yours --

BILLY

Yeah. It's going to be tricky. But if it works -- you could save the city.

CLAMP

Save the city. "Developer Saves City." Good. Shoot.

CUT TO:

144AA OMIT

144AA

144A INT. CORRIDOR - WITH MARLA

144A

Walking down a dim corridor, Marla calls out indignantly --

MARLA

Isn't anybody working around here? Come on...I need some light in my --

Suddenly, Marla is startled by a BOOMING AMPLIFIED VOICE -- the subliminal tapes from the Systems Control Center, jacked up to more-than-audible volume.

MALE VOICE (V.O.)

-- not stealing office supplies works for me, and the way I live today...

MARLA

What?

(CONTINUED)

NON 00065

147 CONTINUED:

147

NEWSPERSON 1  
Mister Clamp, is it true the building's been evacuated?

\*  
\*  
\*

NEWSPERSON 2  
Sir, is the building on fire?

\*

CLAMP  
No, no --  
(signals firemen)  
That's a false alarm. We've just got some problems --

NEWSPERSON 3  
Problems? You've got a guy in a Dracula costume in there, broadcasting stuff with little green monsters. Are you trying to panic New York City?

\*

CLAMP  
Absolutely not.

NEWSPERSON 2  
Then the monsters are real?

CLAMP  
I didn't say that...

As the media mob follows Clamp across the street, Mr. Futterman pushes the other way, toward Clamp's sidewalk elevator. A couple of people notice --

SHEILA  
Murray!

\*

-- but Mr. Futterman pushes the button, and he's below street level before anyone can catch him.

CUT TO:

147A INT. SYSTEMS CONTROL CENTER

147A \*

In the wrecked control center, Lenny browses the console, looking for buttons that still work, and jamming on them at random. He hits a few sliders in a bank marked CLIMATE CONTROL...

CUT TO:

148 INT. BUILDING - CORRIDOR

148

...and as Billy moves quickly down a corridor, searching...

(CONTINUED)

590065  
MURRAY



148

CONTINUED:

148

BILLY

Kate...?

...a WIND STORM comes out of the VENTS. PAPERS from nearby offices swirl into the corridor. As Billy bats the flying memos away and struggles against the wind, he hears a NOISE in a nearby office, and goes inside to investigate.

149

INT. A DENTIST'S OFFICE

149

A dentist's reception area, full of cheery pro-flossing posters. CAMERA follows Billy's cautiously moving SHADOW on the wall -- where it's suddenly joined by the SHADOW OF A GREMLIN (DAFFY). Seen in shadows, the Gremlin WHACKS Billy over the head with a FRYING PAN. As Billy's shadow swoons to the floor,

CUT TO:

150

OMIT

150

MON-00065

150A INT. AN OFFICE

150A

A hastily abandoned office, somewhere in the building. Gizmo is on the desktop, rummaging in the open top drawer. With a quiet, stern determination we haven't seen in him before, he gathers up a few things: a rubber band...a wooden match...and a paper clip, which he starts to straighten...

As Gizmo works, PAN to a digital DESK CLOCK. Its numbers flash ahead three hours.

CUT TO:

150B INT. LOBBY/BAR

150B

The big lobby CLOCK is also moving ahead three hours. PAN DOWN to the BAR, where a number of Gremlins are drinking, and enjoying the broadcast on the TV SET behind the bar.

The TV screen shows Grandpa Fred, in a cable TV studio with a Donahue or Geraldo-type talk show set-up, getting ready to interview the Brain Hormone Gremlin.

GRANDPA FRED (ON TV)  
...in an even more bizarre twist  
that one of the creatures -- is  
"creatures," is that accurate?

The Brain Gremlin nods.

151 INT. CABLE TV STUDIO (CONTINUOUS)

151

Grandpa Fred and the Brain Gremlin in the studio, where Katsuji is working the big floor-model CAMERA.

GRANDPA FRED  
-- who is able to talk, and he's  
going to talk with us now.  
(to Brain Gremlin)  
I think the main question people  
have is -- what is it you want?

The Brain Gremlin answers in his usual cultured tones, sounding lucid.

BRAIN GREMLIN  
Fred, what we want is, I think,  
what everyone wants, and what you  
and your viewers have --  
civilization.

151A

INT. LOBBY BAR - GREMLINS WATCHING AS BEFORE

151A

The drinking Gremlins nod agreement, pound beer mugs on the bar for emphasis.

BRAIN GREMLIN (ON TV)

The niceties, Fred. The fine points. Diplomacy. Compassion. Standards, manners, tradition. That's what we're reaching toward. Oh, we may stumble along the way, but -- civilization, yes. The Geneva Convention. Chamber music. Susan Sontag. Everything your society has worked so hard to accomplish over the centuries -- that's what we aspire to. We want to be civilized. I mean, you take a look at this fellow here...

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

On TV, a DOPEY-LOOKING GREMLIN wanders into FRAME, grinning stupidly, waving at Fred's O.S. CAMERA. The Brain Gremlin reaches out of FRAME, comes back with a GUN, and SHOTS the dopey Gremlin. The bar Gremlins love it.

BRAIN GREMLIN (CONT.) (ON TV)

Now, was that civilized? No. Clearly not. Fun, but in no sense civilized...

On TV, Fred starts backing nervously away from the armed Gremlin.

GRANDPA FRED (ON TV)

Well...uh, of course that could be argued different ways...

As the bar Gremlins live it up, CAMERA PANS to the front doors of the building. Unnoticed by the Gremlins, the SCENE outside the front doors of the building has changed: it now appears to be RED SQUARE AT NIGHT, in the 1940s.

151B

EXT. BUILDING (CONTINUOUS)

151B

As the CROWD watches, workers with CRANES position a cloth THEATRICAL BACKDROP -- the Red Square scene -- in front of the doors.

CLAMP

(supervising)

A little to the left...careful, careful...

A FIRE CHIEF climbs down from an idled hook-and-ladder and comes over to Clamp.

FIRE CHIEF

What's this thing for?

(CONTINUED)

151B CONTINUED:

151B

CLAMP

These things can only come out when it's dark. We've put all the clocks in the building ahead three hours. When they think it's sunset...and they see what a nice "night" it is outside...they'll all be in the lobby, getting ready to come out. When they do, we drop this backdrop...and let the sunlight fry 'em.

FIRE CHIEF

(indicates backdrop)

Where'd you find this thing?

CLAMP

It's from a musical I was backing on Broadway. The one about Stalin. It closed last week.

FIRE CHIEF

Oh, I saw that. Boy, that guy could dance.

151C INT. LOBBY

151C

The bar Gremlins are still watching TV, where the Brain Gremlin is crazily filibustering.

MON 00065

BRAIN GREMLIN (ON TV)

We want the essentials, Fred. Dinettes. Bar stools. Complete bedroom groups. Convenient credit, even if we've been turned down in the past. Fred, am I losing you here...?

CUT TO:

152 INT. DENTIST'S OFFICE

152

Billy is blinking himself groggily to consciousness, seeing the room through the BLUR of concussion. There's an unpleasant, whining NOISE --

-- as Billy SEES Daffy, now in DENTIST'S WHITES, revving up the high-speed drill and moving in on him. Daffy's FACE MASK doesn't hide his goofy, eager EYES --

Billy flails desperately, but it just leaves his mouth unprotected. Daffy wedges a CLAW in, moves in with the drill --

MR. FUTTERMAN

Billy!

(CONTINUED)

152

CONTINUED:

152

Just before the drill can make contact, Billy and Daffy turn to SEE Mr. Futterman coming quickly toward them from the doorway. Daffy turns on him with the drill, aiming for his chest --

-- but Mr. Futterman reaches overhead, turns on the bright Castle LAMP, and aims it at Daffy -- who SHRIEKS, drops the drill, and runs from the dentist's office.

MR. FUTTERMAN

You okay, Billy?

BILLY

Yeah. Mr. Futterman, what are you doing here?

MR. FUTTERMAN

I knew you'd need help, kid. I wasn't gonna let you down. What's next?

BILLY

I was trying to find Kate.

MR. FUTTERMAN

Right. Let's move out.

He leads Billy into the corridor 65

CUT TO:

153

INT. CORRIDOR - MARLA IN SPIDER WEB

153

She is still stuck in the web, struggling -- but suddenly she SEES --

KATE rounding the corner of the corridor, flashlight in hand.

MARLA

Thank God you're here...

KATE

I could just leave you there. It seems to be good for your attitude.

MARLA

Look -- about Billy. Nothing happened. Really. I asked him to go out to dinner with me, but it was just business.

Kate shakes her head, impatient.

(CONTINUED)

153 CONTINUED:

153

MARLA (CONT.)

Okay. Wait. I'm going to be honest with you. It'll be a cathartic openness thing. It wasn't business. I tried to get something going with him. But I couldn't get to first base. Does that help?

KATE

It'll do.

She reaches into her purse, and pulls out a Swiss Army KNIFE. But as she starts cutting Marla down, Marla SEES something else, and SCREAMS --

153A MARLA'S POV

153

The hideous CREATURE that once was Mohawk, coming toward them. Mohawk has the same head and torso he did before -- but his limbs are now EIGHT HAIRY SPIDER LEGS, stretching as wide and high as the corridor.

CUT TO:

154 INT. CORRIDOR - BILLY AND MR. FUTTERMAN

154

They HEAR Kate's SCREAM O.S., and <sup>69</sup>run in the direction it came from.

CUT TO:

155 INT. CORRIDOR - KATE AND MARLA AS BEFORE

155

Mohawk moves toward the women with a spider's predatory nimbleness, quickly closing the distance. Kate and Marla run as fast as they can --

-- too fast to notice that the corridor before them is strung with more WEBS. The sticky filament catches them -- and, as they writhe desperately, Mohawk, smiling, clambers toward them for the kill -- when, suddenly --

A VENT in the ceiling clatters open, and GIZMO drops from it, falling to a display case on the wall between the spider and its prey. He wears a black HEADBAND, and carries a homemade WEAPON -- a BOW made from the paper clip and rubber band, and a wooden MATCH as an arrow.

(CONTINUED)

CONTINUED:

Gizmo SEES his enemy menacing Kate and Marla. Grim determination shows on his face, as he HEARS in his mind:

SYLVESTER STALLONE (V.O.)

To survive a war, you've got to become war.

Holding the drawn bow and arrow in front of him, he PIVOTS on the display case, so that the match SCRATCHES against the wall, and CATCHES FIRE --

-- and, as Billy and Mr. Futterman round the corner, they SEE Gizmo loose the arrow --

-- which catches Spider-Mohawk in mid-body. The FLAMES spread over his body and to his hairy legs as he writhes, tumbles over, and DIES.

Billy rushes to cut the women free with a pocket knife, as Mr. Futterman looks at Gizmo, up on the display case.

MR. FUTTERMAN

What's that?

BILLY

That's Gizmo, Mister Futterman. He's on our side.

MON 00065

Mr. Futterman gives Gizmo a hand down from the display case.

MR. FUTTERMAN

(to Gizmo)

Uh...thanks.

Gizmo responds with a quick, Stallone-style nod, as Kate and Billy embrace.

KATE

Billy --

(indicates Gizmo)

What happened to him?

BILLY

I guess they -- pushed him too far.

BILLY

Thank God you're okay.

KATE

I am now.

MARLA

Could somebody tell me what the hell is going on here?

(CONTINUED)

BILLY

Well -- Gizmo got wet, and then the Mogwais ate after midnight, and then some of the Gremlins must have mutated, from the genetic material.

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MARLA

(thinks: huh?)

Oh.

BILLY

And if these things get out of here now --

MR. FUTTERMAN

We'll stop 'em, Billy. I'll tell you something -- ever since these guys attacked us, back in Kingston Falls, I've been scared it would happen again. But now that it happened...I'm not scared.

BILLY

How come?

(CONTINUED)

MON-00065



155

CONTINUED: (2)

155

MR. FUTTERMAN

(shrugs)

Screwy, huh? But you know, Billy -- the most important part of "American" is those last four letters: "I Can." Washington didn't give up...Lincoln didn't give up --

KATE

(suddenly, sharply)

Please --

MR. FUTTERMAN

What's wrong?

KATE

I'm sorry, it's -- Lincoln's birthday. Something terrible happened on Lincoln's birthday one year, and ever since then...

BILLY

I don't think we have time, Kate. Let's go.

CUT TO:

156

INT. LOBBY

156

\* True to Billy's prediction, GREMLINS are converging in the lobby -- George, Lenny, Raffy, and a host of others. Their mood is excited, anticipatory. SPOT tourist paraphernalia on several Gremlins -- CAMERAS, and a Fodor GUIDEBOOK or two. \*

The Brain Hormone Gremlin, standing nearest the front doors, addresses his charges.

BRAIN GREMLIN

Is everybody here?

A CHEER of assent from the Gremlins.

BRAIN GREMLIN (CONT.)

All right then...

The Brain Gremlin holds a SPORTSCOAT over one shoulder, Frank Sinatra-style. As he nears the doors, he starts SINGING "New York, New York," with the GREMLINS SINGING the backup horn part behind him.

(CONTINUED)

156

CONTINUED:

156

BRAIN GREMLIN  
 Start spreading the news,  
 I'm leaving today...  
 I want to be a part of it,  
 New York, New York...

GREMLINS  
 Dat dat da-da-dat,  
 Dat dat da-da-dat,  
 Dat dat da-da-dat,  
 Dat dat da-da-dat...

As the Gremlins swing into their SONG, an ANGLE on the lobby floor spots two TRASH CANS with swinging lids. Grandpa Fred peeks cautiously out of one, while Katsuji aims his camera out of the other. They're covering the Gremlins from cover, like Edward R. Murrow broadcasting from a bunker.

GRANDPA FRED  
 ...it seems incredible, but following their  
blood-curdling rampage of destruction,  
 these creatures are now mounting what  
 appears to be a production number...

157

ANGLE - MEZZANINE

157

Billy, Kate, Marla, Gizmo and Mr. Futterman arrive on the mezzanine. They look over the railing, at the Gremlin assembly below.

MR. FUTTERMAN  
 Hey, these guys aren't bad --

KATE  
 Billy, they're going to the doors...

Billy points at the dark-glass WINDOWS over the lobby.

BILLY  
 Don't worry. In a few seconds, Mister  
 Clamp's going to drop that cloth out  
 there. The sunlight will come in, and --

KATE  
 Sunlight?

On the unwelcome SOUND of a THUNDERCLAP,

CUT TO:

158

EXT. BUILDING

158

Surrounded by COPS, REPORTERS, and an expectant CROWD, Clamp looks up at the darkening SKY, where the THUNDER is growing louder.

Clamp turns sadly, and WAVES a signal at the GUYS waiting to drop the Red Square backdrop: Don't bother.

159

INT. LOBBY/MEZZANINE

159

THUNDER echoes O.S., as the Brain Gremlin cheerfully leads the assembled Gremlins closer to the doors.

BRAIN GREMLIN  
I want to wake up  
In the city that never sleeps...

GREMLINS  
Dat dat da da da  
Dat dat da da da...

Some Gremlins have formed a Rockettes-style KICK LINE, while others load cameras and flip through guidebooks such as "Dining After Midnight in New York."

160

ANGLE - MEZZANINE

160

Billy and the others watch.

MR. FUTTERMAN  
If those guys get out there in the  
rain -- this town's going under for  
the third time.

KATE  
Billy, we've got to do something.

BILLY  
I know --

MON 00065

He points to a coiled canvas FIRE HOSE in a case on the wall nearby.

BILLY (CONT.)  
Mr. Futterman. Get that hose.  
Aim it into the lobby.

MR. FUTTERMAN  
Into the lobby? Are you nuts?

BILLY  
Just do it. Do it fast...Kate, get  
a box, and put Gizmo in it...keep  
him dry...

Down in the lobby, the happy Gremlins keep moving toward the doors...

BRAIN GREMLIN  
These little-town blues  
Are melting away  
I'll make a brand new start of it  
In old New York...

GREMLINS  
Dat dat da da dat,  
Dat dat da da dat,  
Dat dat da da dat,  
Dat dat da da dat...

(CONTINUED)

160 CONTINUED:

160

...while, on the mezzanine, Kate grabs a box from a nearby store, and Mr. Futterman hauls out the hose. Billy drags a video-phone extension out of a mezzanine office and brings it to Kate...

BILLY

Kate, there's a call on hold in Mister Clamp's office. Can you transfer it down here without going up there?

KATE

Oh God -- I think so --

BILLY

Hurry.

Kate hurriedly hands Marla the box containing Gizmo.

KATE

Here -- don't let him get wet.

MARLA

Does it bite?

From the box, Gizmo TWITTERS resentfully.

161 ANGLE

161

A knot of Gremlins in the lobby SPOT our group on the mezzanine, and start CLIMBING a modernistic SCULPTURE to get at them...

162 ANGLE

162

Billy runs to turn on the hose...

163 ANGLE

163

The Brain Gremlin reaches for the door...

BRAIN GREMLIN

It's up to you,  
New York, New --

...but before he can open it, WATER splashes onto the lobby's doors, its windows, its floor...

...and the Gremlins, delighted, turn to catch the spray. Their SKIN starts to BUBBLE. CAMERA finds miniature GREMLINS in the bubbles, as the lobby fills with the rising SMOKE AND LIGHT of Gremlin replication...

164

ANGLE

164

On the mezzanine, Marla keeps Gizmo shielded in the box as Mr. Futterman uses the gushing hose to knock the climbing Gremlins off the sculpture, then turns it on the lobby floor again. Billy stands beside Kate, who furiously punches at the video-phone's keypad --

KATE

...tap into the PBX...back through  
the voice mail module...main  
switchboard...into the  
Ethernet...five-digit code --

BILLY

That's it!

On the screen of the video-phone, the ELECTRIC GREMLIN writhes in agony, trying to get off Hold, as the plastic button BLINKS beneath the screen.

Billy grabs the phone from Kate, lifts the receiver and holds it out over the mezzanine railing. He looks down at the happily showering Gremlins --

-- PUSHES the blinking button down

-- and sees the Electric Gremlin SHOOT OUT OF THE RECEIVER, swooping down into the lobby --

(CONTINUED)

164

CONTINUED:

164

-- touching his crackling wing to the WATER that's rising on the floor --

-- and A JILLION WATTS OF SEARING ELECTRICITY SPREADS ACROSS THE LOBBY, nailing the Gremlins where they stand...and FRYING them...

On the mezzanine, Billy and company shield their eyes from the glaring LIGHT SHOW, and their ears from the Gremlins' DEATH SCREAMS...

...as the threatened invasion of all New York becomes a sodden, viscous puddle of green, churning protoplasm that swamps the lobby...

...and our heroes sigh with relief, their bodies untensing...

164A

ANGLE - LOBBY FLOOR

164A

...as the lobby doors burst open, and Clamp comes in, leading a SWAT team in full combat gear, in what he expects to be a last-ditch charge --

-- and finding nothing but a sea of green goo on the lobby floor. He waves the SWAT team to a stop.

CLAMP

It's okay, guys.

(surveys the goo)

Maybe we can use this stuff as land fill...

Grandpa Fred and Katsuji rush over to Clamp.

GRANDPA FRED

(into mike)

We're here exclusively with --

Clamp waves Fred and Katsuji to a stop. Fred lowers the mike.

CLAMP

Excuse me there, pal. Who told you to go on my network with all that coverage today?

GRANDPA FRED

Um -- nobody, sir. It just -- seemed like news, and I...

CLAMP

Right. I'm making you an anchor. Six o'clock weeknights.

GRANDPA FRED

You're making me -- ?

(CONTINUED)

MON. 00065

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164A CONTINUED:

164A

CLAMP

I want you to go down to Barney's  
and see about some different  
clothes, though. This --  
(indicates Dracula  
costume)  
This says to me, "Old World."  
Think about sweaters. Think  
avuncular.

GRANDPA FRED

Uh -- right.

KATSUJI

Congrats!

He turns his camera on Fred, and they start backing out of the building.

GRANDPA FRED

What does a men's wear makeover  
cost in Manhattan today? Join us,  
as we investigate...

Billy and the other *MOA 000 65* come off the stairs from the mezzanine, and  
go over to join Clamp.

CLAMP

Bill, it looks like you bailed us  
out here...

BILLY

It wasn't just me, sir. Everybody  
helped. Marla here, and --

Clamp looks at Marla.

CLAMP

Marla. You work for me, don't you?

MARLA

Yes, sir. Very, very hard.

Clamp nods, looks at her -- as if for the first time. Something  
promising passes between them...

...as the doors to the building open, admitting Sheila Futterman  
and a small crowd of REPORTERS. Sheila sloshes hurriedly  
through the goo to Murray's side.

SHEILA

Murray -- what happened?

(CONTINUED)

164A CONTINUED: (2)

164A

MR. FUTTERMAN

They tried it again, Sheila. But we were ready for 'em.

(to Billy and Kate)

We're going home, guys. See you...

The Futtermans exchange goodbye WAVES with Billy and Kate, and leave. The reporters latch onto Marla...

REPORTER

What happened here?

MARLA

Oh, it was a complete nightmare disaster. We had to stop work completely...

...as Billy and Kate commiserate with Clamp.

BILLY

I'm sorry about the building, sir.

CLAMP

I'm not.

KATE

You're not?

MON · 00065

CLAMP

For one thing, we're insured for the damage. For another...maybe it wasn't for people anyway. It was a place for things. You make a place for things...

(shrugs)

...things come.

BILLY

Well, you kept the city safe.

CLAMP

That's right. That's a good point. The sacrifice...you know, this could be good in my next book. I should be taking notes. You have any paper?

BILLY

Let me see...

He rummages -- comes up with paper and pencil from his pockets and hands them to Clamp. But as Clamp unfolds the paper --

CLAMP

Wait a minute -- what's this?

(CONTINUED)



164A CONTINUED: (3)

164A

It's Billy's drawing of the main street of Kingston Falls.

RAND

That's Kingston Falls.

CLAMP

This is what I'm looking for.

BILLY

You want to move there?

CLAMP

I want to build it. My new project, over in Jersey -- this is terrific! This is what people want now -- the traditional community thing. Quiet little towns! Back to the earth --

(indicates drawing)

Is this your concept?

KATE

It's our home town.

CLAMP

That's even better! I love Clamp Corners! It's -- wait -- Clamp Corners! "Where life slows down to a crawl." What do you think?

MON 00065

BILLY

Uh, that's --

KATE

It's terrific.

CLAMP

This is the kind of thing people need. Not talking elevators, just -- Bill, you sell me this design, and we'll build the biggest, most sensational quiet little town you've ever seen.

KATE

Of course, for Billy to do a whole town...

CLAMP

We can come to a deal. Believe me. Are you Mrs. Peltzer?

(CONTINUED)

164A CONTINUED: (4)

164A

KATE  
(smiling)  
I'm going to be. Yeah.

Billy squeezes Kate tighter, with Gizmo cuddled between them. The door to the building opens again -- and Billy's father, the inventor RAND PELTZER, comes in.

BILLY  
Dad!

RAND  
Billy...Kate.

He slogs over to Billy, Kate, and Clamp.

BILLY  
Uh, Mister Clamp, this is my dad --

RAND  
(shakes Clamp's hand)  
Rand Peltzer's the name, sir. Inventor. Solving today's problems with tomorrow's technology. Here's my card.

CLAMP  
A pleasure.

RAND  
I saw on TV what was happening... thought I'd come help you guys out.

He takes out an AEROSOL CAN.

RAND (CONT.)  
Wish I'd finished this stuff a little sooner.

CLAMP  
What is it?

Rand indicates Gizmo, who's being held by Billy.

RAND  
(holds up can)  
The Peltzer Overcoat in a Can. Personal waterproofing, for those who can not afford wetness.  
(to Gizmo)  
May I demonstrate?

Gizmo looks at Rand, and nods somberly, Stallone-style. Billy holds him up, and Rand SPRAYS the chemical over his body.

(CONTINUED)

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164A CONTINUED: (5)

164A

RAND (CONT.)

Boy, if I'd have finished this stuff a few days sooner, we could have saved everyone a lot of trouble. Kills you when that happens...

He finishes spraying -- and takes out a WATER PISTOL.

RAND (CONT.)

Observe.

Everyone tenses as Rand aims the squirtgun at Gizmo --

BILLY

Dad --

-- but the splash of water hits Gizmo with no effect, and everyone -- including the stolid Mogwai -- relaxes.

CLAMP

(to Rand, indicating spray-can)

Excuse me -- does that stuff work on construction materials?

RAND

Sir, this'll work on just about anything.

CLAMP

How about construction crews?

RAND

No reason why not.

CLAMP

(to Billy and Kate)  
Excuse us a minute.

RAND

(to Billy and Kate)  
I'll call you guys --

Clamp leads Rand away, talking business...

CLAMP (CONT.)

If you knew what I was spending on tarps alone...

RAND

Is that right?

(CONTINUED)

164A

CONTINUED: (6)

164A

...leaving Billy, Kate and Gizmo standing by themselves near the doors. Gizmo, from his box, TWITTERS a string of indecipherable Mogwai syllables at Billy.

BILLY

Okay.

KATE

You understand him?

Billy, surprised, realizes that he does.

BILLY

Yeah...I guess I do, now.

KATE

Well, what did he say?

BILLY

He said he wants to go home.

KATE

Where's home?

Gizmo twitters again.

BILLY

Our place.

Kate, liking the sound of it, smiles. Billy pulls her close to him, and, carrying Gizmo, they go outside...

165

EXT. CLAMP BUILDING - DAY

165

...and walk into the city, as CAMERA CRANES UP on the dispersing CROWD outside the Clamp Centre...

166

OMIT

166

166A

INT. CLAMP CENTRE - LOBBY

166A

Marla is still talking to the reporters --

MARLA

...and then, some of the Mogwais apparently ate after midnight, and whenever that happens..

...and Clamp and Rand are in conference --

CLAMP

We're talking about quantity here --

(CONTINUED)

166A

CONTINUED:

166A

RAND

Uh, sir, that's no problem --

-- when an ASSISTANT slogs over to Clamp, carrying a cellular phone.

ASSISTANT

It's for you, sir. From here in the building.

CLAMP

In the building...?  
(into phone)

Hello?...Forster! What are you -- okay, okay, we'll get you out of there. Which floor?...Wow, way up there...No, it'll take a while, the elevators are out, and the lobby is -- I don't know, too long...we'll do what we can, Forster. Keep your pants on.

CUT TO:

166B

INT. CONFERENCE ROOM

166B

In a dimmed conference room high up in the building, Forster backs fearfully toward a wall...

...and the *GIRL GREMLIN*, dressed in a *BRIDAL OUTFIT*, moves slowly across the floor toward him, with what she imagines is great seductiveness. The Girl Gremlin saucily undoes a button or two...

...Forster tries to melt into the wall...

...and we discreetly **BLACK OUT**, under **END CREDITS**.